

**NEWS: DEFUNCT JESSOPS ONLINE SALES  
MAKES SURPRISE RETURN TO BUSINESS**



Saturday 23 February 2013

amateur

# Photographer

**WHY YOU NEED TO...**

## UPGRADE YOUR STANDARD ZOOM

- Better low-light performance
- Decrease fringing and distortion
- Increase sharpness and resolution



PAGE 61

£2.75



ON TEST

PAGE 54

**6 OF THE BEST...**

Messenger-style camera bags get an AP testing

### AP AWARDS

We pick the best cameras, lenses and accessories

PAGE 18



TECHNIQUE

PAGE 27

### MAKE THE MOST OF WINTER WEATHER

How to use the rain to create atmospheric photos



# SIGMA

PHOTOGRAPH © LEA TIPPETT



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3 YEAR UK WARRANTY  
For registration and conditions log on to  
[www.sigma-imaging-uk.com/warranty](http://www.sigma-imaging-uk.com/warranty)



## SIGMA 24-70<sup>mm</sup> F2.8 EX DG HSM

For Sigma, Canon, Nikon, Sony and Pentax  
Supplied with fitted padded case  
and petal type lens hood.

*This lens has a compact construction with an overall length of 94.7mm and is ideal for many situations such as portrait, landscape and general photography. It also features a large aperture of F2.8 throughout its entire zoom range making it ideal for indoor and low light photography.*

ELD glass, two SLD glass elements and a moulded glass aspherical lens provide excellent correction for all types of aberrations and ensure high image quality throughout the entire zoom range. This lens incorporates HSM, providing a quiet and high speed AF as well as full time manual focus.



# Contents

**Amateur Photographer** For everyone who loves photography

**'THAT'S** a great picture. You must have a really good camera!' It's a phrase we've all heard, either relayed in complaint form by an irate photographer or, if we are lucky enough, first-hand from an under-informed photo admirer. I describe the admirer as 'under-informed' not because your photos shouldn't be admired (of course they should), but because admirers should know it is the lens that makes the picture, not the camera. My friend Paul likes to say 'It's not the arrow but the archer' in situations like these, and of course he is right, but what so many photographers fail to grasp clearly is that lenses are so much more important than cameras. It is wide apertures that allow clean images in low light, not

higher ISO settings, and lenses that keep the picture sharp from corner to corner – not cameras. It is lenses that define the shapes, edges and textures that describe what we want to show – the camera simply records it. So unless you already have a clutch of excellent optics, a lens should be your next purchase – before a new camera. I hope Tim Coleman's article on pages 61–65 will show you why.

And I've been told to tell you, AP is now available on iPad from iTunes. *Aren't we down with the kids?*



**Damien Demolder**  
Editor

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IN AP 2 FEBRUARY WE ASKED...

Do you use a tripod as often as you should?



### YOU ANSWERED...

A Yes, I always do when aiming for maximum sharpness	14%
B I use one often, but not every time I should	30%
C I hardly ever use one, but my pictures are sharp	12%
D I have a tripod, but rarely use it	38%
E I don't own a tripod	6%

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Do you own a tablet computer?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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**P32**  
Alexander Jansen's stunning images taken while deployed in Afghanistan

**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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## Nikon Digital SLR

### D5200

24.1 MP  
DX format

Vari-angle  
LCD screen

Full HD  
Movie



Discover new perspectives with the inspirational Nikon D5200

Available in Black, Red and Bronze

D5200 Body ..... £649.00 £9.52 P/m

D5100 18-55 Kit ... £720.00 £10.56 P/m

### D5100

16.2 MP  
DX-format

CMOS  
sensor

Full HD  
Movies



D5100 Body ..... £369.00 £7.58 P/m

D5100 18-55 Kit ... £439.00 £7.72 P/m

D5100 18-55 + 55-200 VR Twin Lens Kit  
£599.00 £8.78 P/m

FREE NIKON  
GOLLA BAG  
& 16GB CARD  
WORTH £63



### D3100

14.2 MP

Full HD  
movie clips

Intuitive use

EXPEED 2  
Engine

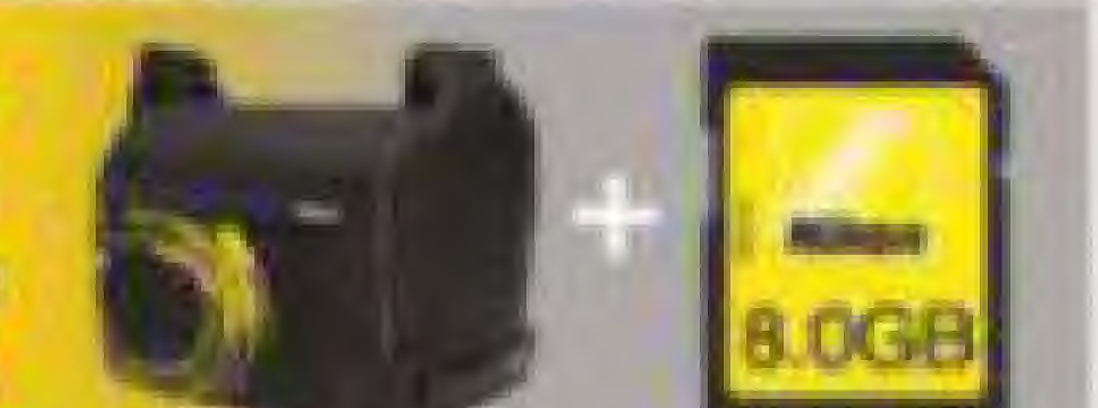


D3100 & 18-55MM VR Lens

£329.00 or £7.72 Per month

D3100 18-55 + 55-300 VR Twin Kit  
£569.00 or £8.34 Per month

FREE NIKON  
GOLLA BAG  
& 8GB CARD  
WORTH £55



### D3200

24.2 MP

EXPEED 3  
Engine

Full HD  
movies



Wireless Capability

D3200 Body ..... £369.00 £7.58 P/m

D3200 18-55 VR Kit .. £429.00 £7.55 P/m

FREE NIKON  
GOLLA BAG  
& 16GB CARD  
WORTH £63



### D90

12.3 MP  
DX format

CMOS  
Sensor

built-in  
self-cleaning  
sensor unit



D90 Body ..... £469.00 £8.25 P/m

D90 + 18-105mm Lens . £539.00 £7.90 P/m

FREE NIKON  
GOLLA BAG  
& 16GB CARD  
WORTH £63



### D7000

16.2 MP  
CMOS  
sensor

Full HD  
Video  
Recording



D7000 Body ..... £679.00 £9.96 P/m

D7000 18-55 VR Kit .. £759.00 £11.13 P/m

D7000 18-105 VR Kit . £829.00 £12.16 P/m

FREE NIKON  
GOLLA BAG  
& 16GB CARD  
WORTH £63



### D600

24.3 MP  
CMOS  
sensor

39-point  
AF system



Create Full frame Images

D600 Body ..... £1469.00 £21.55 P/m

D600 24-85mm Kit . £1839.00 £26.98 P/m

### D800

36.3 MP  
FX sensor

Autofocus  
system

Full HD  
Video



Optical Low Pass

D800 DSLR Body .. £1929.00 £28.30 P/m

D800 & Tamron 24-70 Lens

£2799.00 £40.77 P/m

### D800E

36.3 MP  
FX-format  
sensor

Broadcast  
quality  
video

Optical low  
pass filter



D800E Body ..... £2349.00 £34.46 P/m

D800E & Tamron 24-70 Lens

£3199.00 £46.93 P/m

### D4

16.2 MP  
FX sensor

Amazing  
speed

Full HD  
Video



Shooting Features

User Friendly

Enhanced Connectivity

D4 DSLR Body .... £4299.00 £61.61 P/m

## Nikon Zoom Lenses

Nikon lenses are regarded as among the best optics in the world



10-24mm f3.5-4.5 G AF-S DX Lens ..... £649.00 £9.52 P/m

14-24mm f2.8G ED AF-S NIKKOR ..... £1299.00 £19.06 P/m

16-35mm f4G ED VR AF-S NIKKOR ..... £849.00 £12.45 P/m

16-85mm f3.5-5.6G ED VR AF-S DX ..... £449.00 £7.90 P/m

17-55 mm f2.8G ED-IF AF-S DX Zoom ... £1049.00 £15.39 P/m

18-200mm f3.5-5.6 G ED VR II AF-S ..... £599.00 £8.78 P/m

18-300mm f3.5-5.6 ED VR AF-S DX ..... £699.00 £10.25 P/m

24-70mm f2.8G ED AF-S NIKKOR ..... £1269.00 £18.62 P/m

28-300 mm f3.5-5.6G ED VR Nikkor .... £689.00 £10.10 P/m

24-120 mm f4G ED AF-S VR Nikkor .... £829.00 £12.16 P/m

55-300 mm f4.5-5.6G ED DX AF-S VR ... £289.00 £N/A P/m

70-200mm f2.8G ED VR II ..... £1639.00 £24.04 P/m

70-300 mm f4.5-5.6G AF-S VR Nikkor .. £449.00 £7.90 P/m

80-400 mm f4.5-5.6D ED VR AF Nikkor . £1269.00 £18.62 P/m

200-400mm F4G ED VR II AF-S NIKKOR . £4945.00 £72.55 P/m

## Nikon Prime Lenses

Fixed focal length, The ultimate in image quality for your Nikon DSLR



10.5mm f2.8G ED DX Fisheye ..... £559.00 £8.20 P/m

24mm f1.4G AF-S NIKKOR ..... £1499.00 £21.99 P/m

35mm f1.4G AF-S ..... £1349.00 £19.79 P/m

35mm f1.8G AF-S DXs ..... £159.00

AF-S 50mm f1.4G Lens ..... £295.00

50mm f1.8G AF-S NIKKOR ..... £155.00

85mm f1.8G AF-S NIKKOR ..... £379.00 £7.78 P/m

85mm f1.4G AF-S Nikkor ..... £1199.00 £17.59 P/m

200mm f2G ED-IF AF-S VR NIKKOR . £4149.00 £60.87 P/m

300mm F/2.8G AF-S ED VR II Lens .. £4099.00 £65.42 P/m

400mm f2.8G ED VR AF-S NIKKOR .. £7159.00 £105.04 P/m

500mm f4G ED VR AF-S NIKKOR ... £5950.00 £87.30 P/m

600mm f4G ED VR AF-S NIKKOR .. £7189.00 £105.48 P/m

## Nikon Macro Lenses

Get super close to your subject



40mm f2.8G AF-S DX Micro NIKKOR ..... £196.00

60 mm f2.8D AF Micro-Nikkor ..... £409.00 £8.40 P/m

60mm f2.8G ED AF-S Micro NIKKOR ..... £409.00 £8.40 P/m

85mm f3.5G ED VR AF-S DX Micro ..... £389.00 £7.99 P/m

105mm f/2.8G AF-S VR Micro-Nikkor .... £639.00 £9.37 P/m

## Nikon Compact System



NIKON J2

Quick, Intelligent  
Camera System

J2 10-30mm Kit - £419.00 £7.37 P/m

J2 Twin Lens Kit - £549.00 £8.05 P/m



NIKON V2

Interchangeable  
Lens System

V2 10-30mm Kit - £799.00 £11.73 P/m

V2 Twin Lens Kit - £969.00 £14.23 P/m

## Nikon Teleconverters

## Nikon Speedlight Flash

TC-14E II  
Teleconverter



£319.00  
£7.48 P/m

TC-17E II  
Teleconverter



£319.00  
£7.48 P/m

TC-20E II  
Teleconverter



£319.00  
£7.48 P/m

TC-20E III  
Teleconverter



£389.00  
£7.99 P/m



Nikon SB700 Speedlight  
£239.00



Nikon SB910 Speedlight  
£359.00 £7.37 P/m



Nikon SBR1 C1 Commander Close Up Speedlight  
£579.00 £8.49 P/m



“These days, consumers are more willing to buy a previous-model DSLR”

Surge in second-hand kit, page 7



Jessops to relaunch online • Photo printing service to live on, too

## JESSOPS WEBSITE RISES FROM ASHES

**JESSOPS** is poised to relaunch its website and has revived its photo-printing and gift business.

The news came a month after Britain's largest photography chain closed its high-street stores.

Jessops shut down its remaining 187 shops on 11 January, with the loss of up to around 1,400 jobs, after collapsing into administration two days earlier.

'The new Jessops website will be launching soon,' reads a message posted on [jessops.com](http://jessops.com), urging customers to sign up for 'relaunch updates'.

The website adds that the company's 'customer database' is set to be transferred to Jessops Data Limited, a firm based in Marlow, Buckinghamshire.

Marlow is the home of Peter Jones, the *Dragons' Den* entrepreneur, who, last month, was among a number of buyers to acquire the Jessops brand name and 'certain other assets'.

The multi-millionaire investor already operates a technology products website – which includes cameras – called Expansys.

Meanwhile, on 2 March, Jessops' photo database will be moved to CeWe Color Ltd, according to the Jessops Photo website, which will continue.

Based in Warwick, CeWe has supplied Jessops photo products – which include photo books, prints and personalised gifts – for the past five years.

Responding to news of the Jessops brand buyout, CeWe's managing director Duncan Midwood said: 'It's great news and a really positive step that should reassure Jessops Photo customers that it's very much business as usual.'

Writing on his Twitter account on



Please be advised that the Jessops customer database will be transferred to Jessops Data Limited. We assure you that your data will only be used in accordance with the terms of the Privacy Policy.



© CHRIS CHEESMAN

The online business may be set to survive, but shutters remained closed at Jessops' flagship store in New Oxford Street, London, earlier this month, where workmen appeared to be making alterations inside

1 February, Peter Jones described the relaunch of the photo-processing side of the business as 'just the start'.

The reopening of some Jessops stores, through a cherry-picking process, has not been ruled out, according to a well-placed source speaking to AP last

month (see News, AP 16 February).

A spokesman for Jessops' administrators, PwC, had yet to comment on the latest developments.

Jessops Photo can be contacted by calling 01926 456 989 or emailing [jessops@photo.jessops.com](mailto:jessops@photo.jessops.com).

## SNAP SHOTS

● Canon has revamped its all-in-one printer line-up by launching four new 'home office' models, all set for a March debut. The Pixma MX395, MX455, MX525 and MX925 offer print, scan, copy and fax options. The top-of-the-range MX925 boasts faster printing over its predecessor, delivering up to 15 mono pages per minute, according to Canon. The printers range in price from £59-£179.

● A food photography competition has pulled in more than 5,000 entries, a 70% rise on its inaugural year. Shortlisted entrants in The Pink Lady Food Photographer of the Year will be announced on 28 February, and the overall winner on 23 April.

LATEST NEWS ONLINE  
[amateurphotographer.co.uk](http://amateurphotographer.co.uk)

## UK PHOTO SECTOR ECLIPSES MARKET

**THE UK** photo industry outperformed the rest of the consumer electronics sector in 2012, largely thanks to the continued rise of the compact system camera (CSC).

CSC sales rose 14%, while bridge cameras were up 5%

and superzoom compacts surged 20% on the previous year, according to data released by GfK Retail and Technology UK. SLRs managed a 2% rise in sales revenue.

GfK largely blamed a 'continued deterioration in basic

point-and-shoot cameras' for a 10% drop in value of the UK imaging industry in 2012. The rest of the consumer electronics market fell 18%.

GfK account director Richard Gregory said: 'When looking at volume, the market is suffering.

However, it is promising to see that some key segments are still performing well and bringing significant value to the overall market.

'With the growth in changeable lens [cameras], and their added accessories, we are witnessing a boost in sales value with higher average prices and additional sales.'



**Do you have a story?**

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
[amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)



A week of photographic opportunity

## PHOTO DIARY

Wednesday  
20 February

**EXHIBITION** Man Ray Portraits, until 27 May 2013 at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit [www.npg.org.uk](http://www.npg.org.uk). **EXHIBITION** The Archaeology of a Disaster – the Aftermath of Japan's 2011 Earthquake and Tsunami by Dean Chapman, until 16 March at Side Gallery, Newcastle-upon-Tyne NE1 3JE. Tel: 0191 232 2208. Visit [www.amber-online.com](http://www.amber-online.com).



© MAN RAY SELF-PORTRAIT WITH CAMERA, 1932 BY MAN RAY, THE JEWISH MUSEUM, NEW YORK. COPYRIGHT MAN RAY TRUST.

Thursday 21 February

**EXHIBITION** A Natural Order by Lucas Foglia, until 8 March at Belfast Exposed, Belfast BT1 2FF. Tel: 0289 023 0965. Visit [www.belfastexposed.org](http://www.belfastexposed.org). **EXHIBITION** Borderliners, by Lithuanian photographers Aleksandras Macijauskas and Rimaldas Viksraitis, until 23 March at Fotogallery, Penarth CF64 3DH. Tel: 0292 070 8870. Visit [www.fotogallery.org](http://www.fotogallery.org).

Friday  
22 February

**EXHIBITION** Happy-Go Lucky Photojournalism in 20th Century America, until 13 April at Daniel Blau, London N1 6PB. Tel: 0207 831 7998. Visit [www.danielblau.com](http://www.danielblau.com).

**EXHIBITION** After the Fall by Hin Chua, until 17 March at The Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit [www.thirdfloorgallery.com](http://www.thirdfloorgallery.com)



© TONY SPINA

Saturday 23 February

**EXHIBITION** Havana by Michael Eastman, until 29 March at the Michael Hoppen Gallery, London SW3 3TD. Tel: 0207 352 3649. Visit [www.michaelhoppengallery.com](http://www.michaelhoppengallery.com). **DON'T MISS** Photography workshop, run in conjunction with International Garden Photographer of the Year (10am-3pm, cost £50), at Nymans, West Sussex RH17 6EB. Tel: 01444 405 250. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk).

Sunday 24 February

**EXHIBITION** While There's Tea There's Hope by David Garner, ends today at A la Ronde, Devon EX8 5BD. Tel: 01395 265 514. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk). **DON'T MISS** Wild Snowdrop walk (10am-11am) at Mottisfont Abbey, Hampshire SO51 0LP. Tel: 01794 340 757. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk).

Monday 25 February

**EXHIBITION** Veolia Environnement Wildlife Photographer of the Year 2012 (owned by the Natural History Museum and BBC Worldwide), until 3 March at Natural History Museum, London SW7 5BD. Tel: 0207 942 5000. Visit [www.nhm.ac.uk](http://www.nhm.ac.uk). **EXHIBITION** Tyler Udall, until 16 March at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit [www.thelittleblackgallery.com](http://www.thelittleblackgallery.com).

Tuesday 26 February **LATEST AP ON SALE**

**EXHIBITION** A Shifting Sense of Things by Darren Harvey-Regan, until 8 March, at Sumarria Lunn Gallery, London W1K 5AB. Tel: 0207 493 9598. Visit [www.sumarrialunn.com](http://www.sumarrialunn.com). **EXHIBITION** Works by Mark Boulos, Gerard Byrne and Richard Wentworth, until 9 March at Lisson Gallery, London NW1 5BY. Tel: 0207 724 2739. Visit [www.lissongallery.com](http://www.lissongallery.com).



Competition forces down price tags

## NIKON: SYSTEM CAMERA PRICES TO FALL FURTHER

**NIKON** expects to sell 100,000 fewer interchangeable-lens cameras than previously forecast and has been hit by competition-fuelled price drops that began in November 2012.

Nikon has also cut its lens sales forecast by 200,000.

Revising its predicted sales for the year ending 31 March 2013, Nikon said in a statement: 'A decrease in unit sales is expected, along with a drop in selling prices resulting from increasing competition due to drastically worsening market conditions that started from the latter part of the third quarter, and the impact is expected to persist into the fourth quarter.'

Volume sales of Nikon system cameras more than doubled in the last three months of 2012, jumping from 940,000 to 2.1 million units.

Meanwhile, unit sales of compact

cameras also beat those for the same quarter a year earlier, despite a shrinkage in the overall market.

However, Nikon has cut its Imaging Company net sales revenue forecast by five billion yen.

And the Nikon group has revised its total net income downwards by 36.7%, to 38 billion yen.



## OLYMPUS UNWRAPS 'SLIM' COMPACT DUO

**OLYMPUS** has unveiled a pair of budget-priced compacts, telling prospective buyers: 'Super wide meets super slim'.

The Stylus Smart VR-370 and VG-180, due out in April priced £129.99 and £89.99 respectively, each feature a 16-million-pixel CCD imaging sensor.

The VG-370 sports a 24-300mm (35mm equivalent) lens and a 3in, 460,000-dot screen, while the VG-180 includes a 26-130mm (equivalent) zoom and a 2.7in, 230,000-dot monitor.

Both models are compatible with Eye-Fi cards.



## SNAP SHOTS

● A photographer who suffers from chronic fatigue syndrome (ME) has pledged to take a photograph every day for a year to raise funds for charity. Louise Sedgwick is raising funds for ME North East, a support group, by posting an image onto a dedicated Facebook page and then blogging about her experiences. The page, which invites readers to make a donation, can be viewed at [www.facebook.com/LouPeas365DayPhotographicJournal](http://www.facebook.com/LouPeas365DayPhotographicJournal).

● Two photographers have each won a £3,000 bursary to work on projects that promote environmental awareness. Leeds photographer Mandy Barker, winner of the over-25 category, is to focus on plastic debris from the Japanese Tsunami in the Pacific Ocean, while under-25 winner Ciril Jazbec from Slovenia will document climate change through rising sea levels in small communities. The bursaries are awarded by the Royal Photographic Society and educational body The Photographic Angle. An exhibition of the work will take place at the RPS Awards ceremony on 19 September. To apply for this year's bursaries, visit [www.rps.org/bursary](http://www.rps.org/bursary).



### Do you have a story?

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
[amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)

Used kit is key to future, says MD

## CHAIN SEES SURGE IN SECOND-HAND BUSINESS

**NORTH-WEST** camera chain Wilkinson Cameras has reported 'huge success' in its second-hand camera business, a service it first trialled last summer.

Managing director David Parkinson sees trading in used cameras as a 'contributing factor' to the future success of high-street camera shops.

He explained that it is a specialist area requiring the expert knowledge of experienced staff, but cautioned that 'proper presentation' of the product is key to its appeal.

'All our used equipment is



MD David Parkinson says DSLRs and super-telephoto lenses are proving popular

sold as pre-owned,' he told AP.

Parkinson puts the recent success of second-hand kit down to a 'slowdown' in digital camera advances.

He said demand for second-hand equipment comes in cycles. While, say, five years ago, cameras would be quickly out of date, technology is today more about 'evolution', rather than 'revolution'.

'Dealers backed away from second-hand,' he added. 'It was too much of a gamble... because technology was coming on leaps and bounds.'

'These days,' he said, 'consumers are more willing to

buy a previous-model DSLR over the latest version because the technology inside is not hugely different.'

Demand for super-telephoto lenses, for example, has also been brisk.

Wilkinson reports that it receives up to ten requests an hour for its second-hand service.

Customers are told they will normally receive an offer for their old kit within 24 hours, based on age, condition, make and model.

Customers can upload details of cameras and lenses to [WeBuyAnyCamera.com](http://WeBuyAnyCamera.com) to 'turn them into cash'.

Wilkinson's branch in Warrington, Cheshire, is coordinating operations.

The firm has stores in Preston, Blackburn, Lancaster, Burnley, Kendal, Southport, Carlisle, Bury and Warrington.

For details visit [www.webuyanycamera.com](http://www.webuyanycamera.com).

## CAMERA PRODUCTION ROCKETS 34%

**PRODUCTION** of interchangeable-lens cameras rose 34% in 2012 and shipments of lenses broke through the 30 million unit mark, Japanese trade figures have revealed.

Yet total digital camera shipments – including compacts – dropped 15%, according to Japan's Camera & Imaging Products Association (CIPA).

Although CIPA predicts total shipments to fall a further 11% in 2013, it expects system camera shipments, to countries outside Japan, to go up by more than 13% over the next 12 months.

The figures reveal that production of interchangeable-lens cameras jumped from 15.7 million to 21 million units in 2012, compared to the previous year. In value terms, this marks a 43.5% increase.

The number of cameras shipped to European countries rose 35.5%, while

around 25% more cameras reached the Americas and Asia, compared to 2011.

However, total shipment of digital cameras, including compacts, dropped to 98.1 million units.

CIPA, which first compiled records in 1999, said: 'Through 2007, digital camera



The rise of compact system cameras has boosted the market

shipments recorded steady growth, reaching 100 million units for the first time in 2007.

'But, in 2009, sales slackened year-on-year for the first time due to the impact of the global recession.'

'Total shipments reached an historic high in 2010 but contracted again in 2011 because of the Great East Japan Earthquake, which hit on 11 March, and the floods in Thailand, damage from which grew more extensive starting in the latter part of October.'

'It was expected that shipments would recover in 2012, as production systems were restored, but shipments declined 15% year-on-year with shipments of digital cameras with built-in lens (that is, compact digital cameras) contracting 21.9% year-on-year to 78 million units.'

## KODAK: NO REGRETS OVER DSLRS

**KODAK** insists it has no regrets about pulling out of the DSLR market eight years ago, after which time it ploughed resources into compact cameras.

Kodak discontinued its DCS Pro SLR/n and DCS Pro SLR/c camera bodies in 2005.

'We had long debates about what to do... but the driving force was, when you broke down the economics, you really had to have your own lens manufacturing for it to

be a great business to be in,' said Eastman Kodak general manager for Film Capture, Paper and Output Systems, Dennis Olbrich.

Olbrich – a former operations manager for Digital Cameras & Devices – said it was not viable, given the price Kodak would have had to pay to buy third-party lenses.

'Our decision was that it was not a profitable venture to go into, given that we didn't have SLR-type lens capability in-house,' he told AP.

Last month, Kodak announced plans for an interchangeable-lens compact system camera to be made by US firm JK Imaging under a brand licensing agreement (see *News*, AP 9 February).

Kodak has won court approval to borrow \$844 million – funds that it plans to use to help it emerge from bankruptcy protection by 'mid-2013'. Kodak agreed the deal with lenders in November 2012.

Kodak chairman and CEO Antonio M Perez said that the court's approval puts Kodak in a 'strong position to emerge from Chapter 11'.



AP  
THIS  
WEEK  
IN...

1950

## Societies are Flourishing

THE widespread increase of interest in photography, which first made itself evident during the war, is reflected in the steady growth of membership of existing photographic societies and in the continual formation of new ones. We have not kept any statistics, but an announcement of the birth of a new society is by no means infrequent among our news paragraphs; at a guess, we should say five or six are formed every month. A correspondent who lectures extensively, travelling all over the British Isles to visit societies, tells us that wherever he goes he meets the same enthusiasm for photography. One very satisfactory feature, indicative of strong interest, is that the clubs are devoting more of their time to practical work in one form or another, under which head we include such divergent aspects as print criticism and talks on technique. Before the war, programmes included a large proportion of the so-called "popular" lecture, which in most cases was a travel talk, or something of the kind, given a mild photographic interest by being illustrated with lantern slides. Lectures of this kind have their value, especially if the slides are of high pictorial quality, but the worker who joins a society because of his interest in photography, and with a view to improving his technique and pictorial insight, is usually not greatly helped by them.

This week in 1950, photographic societies were flourishing. AP estimated that five or six new ones were opening every month. 'A correspondent who lectures extensively, travelling all over the British Isles to visit societies, tells us that wherever he goes he meets the same enthusiasm for photography. One very satisfactory feature, indicative of strong interest, is that the clubs are devoting more of their time to practical work in one form or another, under which head we include such divergent aspects as print criticism and talks on technique.' Then, as now, talks on travel photography, with accompanying slides, proved a hit with members. However, AP asserted that such lectures do not serve to greatly improve the technique and 'pictorial insight' of newcomers to photography.

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S4800 boasts 0.3sec AF speed

## FUJI UNCOVERS £150 BRIDGE CAMERA

**APRIL** will see the UK debut of a new bridge camera from Fujifilm, called the FinePix S4800 and sporting a 30x lens.

Priced £149.99, the S4800 features a 16-million-pixel, 1/2.3in CCD imaging sensor, a claimed top AF speed of 0.3sec and sensor-shift-type image stabilisation.

The lens is designed to deliver the 35mm viewing

angle equivalent of a 24-720mm zoom.

Powered by four AA batteries, the camera carries a top ISO of 6400 and a 3in, 230,000-dot LCD screen.

A super macro mode is designed to allow shooting down to 2cm from the subject.

The S4800 will be available in a choice of black, white and red.



## MORRISONS MARCHES ON JESSOPS STORES

**SEVEN** former Jessops stores have been sold to the supermarket chain Morrisons, a source familiar with discussions has confirmed to AP.

Britain's largest high-street camera chain closed all its remaining 187 shops on 11 January after collapsing into administration two days earlier.

A spokesman for Jessops' administrator, PwC, declined to comment on the Morrisons deal.

Morrisons had yet to respond to a request for comment at the time of writing.

Last month, it emerged that Wilkinson Cameras, a chain based in the north-west of England, had expressed an interest in taking over at least one Jessops store.

Last week, we reported that *Dragons' Den* entrepreneur Peter Jones was among a number of buyers to acquire the Jessops brand name.



**Do you have a story?**

Contact Chris Cheesman  
Tel 0203 148 4129  
Fax 0203 148 8130  
[amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)

## CLUBNEWS

Club news from around the country

### HUDDERSFIELD PHOTO-IMAGING CLUB

The club is due to showcase more than 130 prints and 80 digital images at Huddersfield Art Gallery from 22 March-27 April. The gallery is located at Princess Alexandra Walk, Huddersfield, West Yorkshire HD1 2SU. The club meets on Wednesdays at 8pm at Kirkheaton Conservative Club, 10 Town Road, Kirkheaton, West Yorkshire HD5 0HW. For club details visit [www.huddersfieldpic.com](http://www.huddersfieldpic.com).



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on the beauty  
of light

Focal length: 70mm • Exposure: F/8 1/120 sec • ISO100

## SP 24-70mm F/2.8

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<sup>1</sup> The Sony mount does not include VC image stabilization, as Sony digital SLR bodies include this functionality.

<sup>2</sup> For high-speed standard zoom lens compatible with full-frame and APS-C sized SLR cameras. Current as of February 2012 (Source: Tamron)

Compatible mounts for: Canon, Nikon, Sony.



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# APReview

The latest photography books, exhibitions and websites. By Jon Stapley



© WOLFGANG TILLMANS

BOOK

## Neue Welt

By Wolfgang Tillmans

Taschen, £27.99, paperback, 216 pages, ISBN 978-3-8365-3974-6

**TURNER** Prize-winning photographer Wolfgang Tillmans has travelled the world to create this book of his work, giving it a feel of travel or documentary photography being put through a fine-art filter.

Tillmans' images of real life have a sharpness and precision to them, one that differs dramatically from his abstract 'Silver' series (also included). The photographs aren't arranged in any particular order and the jumps between styles, from night-time cityscapes to close shots of car headlights, take some getting used to. This is a very different sort of book, and it's worth warning that if you hold little patience for modern art then it certainly won't be your cup of tea. This is an unapologetic work of art, best approached with due consideration.



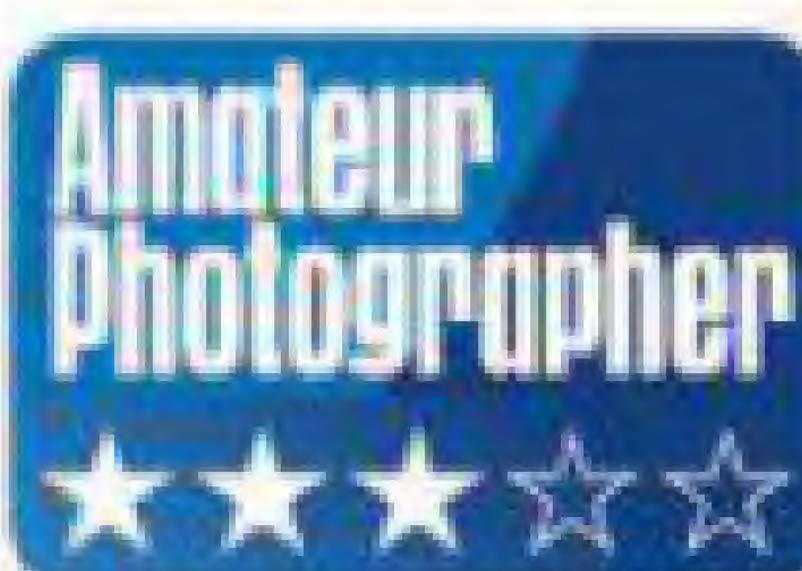
## India in my Eyes

By Barbara Macklowe

Papadakis, £45, hardback, 272 pages, ISBN 978-1-9065-0629-2

**GIVEN** India's visually rich and colourful culture, it is perhaps to be expected that it is perfect for a big, resplendent photobook. This effort by Barbara Macklowe does a credible job of communicating the vibrancy of the country's traditions and heritage, with plenty of quality imagery.

The *In My Eyes* title is particularly apt: this is a personal journey of Macklowe's, and the book won't teach you anything about India in a practical sense. The images of Indian culture, clothing and ceremony are given little context other than a succinct caption or an unattributed quote, but for a purely visual journey such presentation is perfectly adequate.



© BARBARA MACKLOWE



## www.diddipix.com

**MANY** parents who take photographs would no doubt appreciate a way to share their hobby with their young children, and Diddipix has been set up with just that intention. 'The Kids' Camera Club' promises users opportunities to enter competitions, create galleries for their photos and receive printable certificates. Prices are reasonable, but it's worth mentioning that the free 'Bronze' membership is very restrictive. This feels like an ambitious project that hasn't quite got off the ground yet, but if you're a parent looking to get your children into photography it may be worth a look.



WEBSITE



© PAUL EDWARDS/THE SUN



© JAMES GLOSSOP

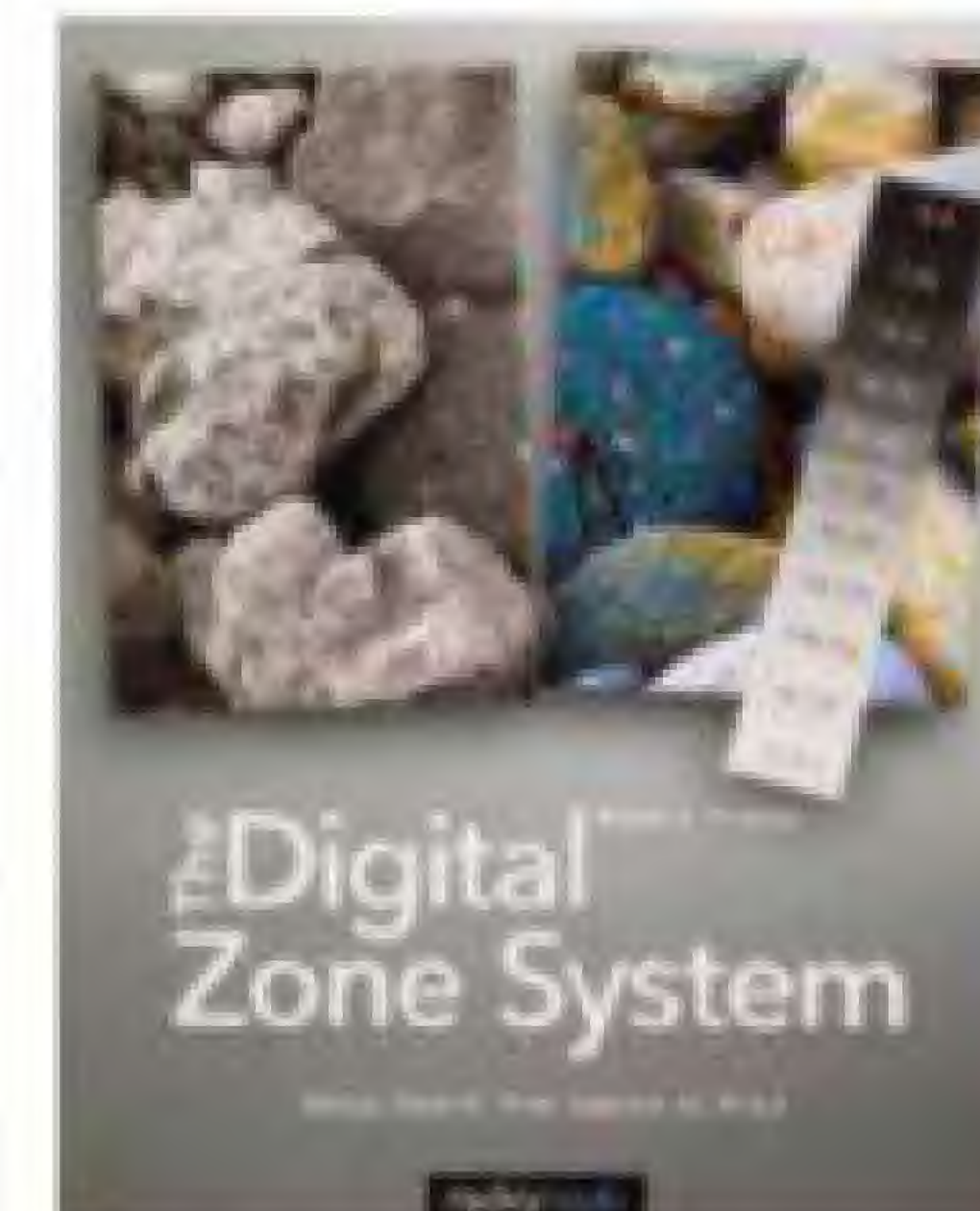


© CHARLES MCCOLLAM/PACEMAKER

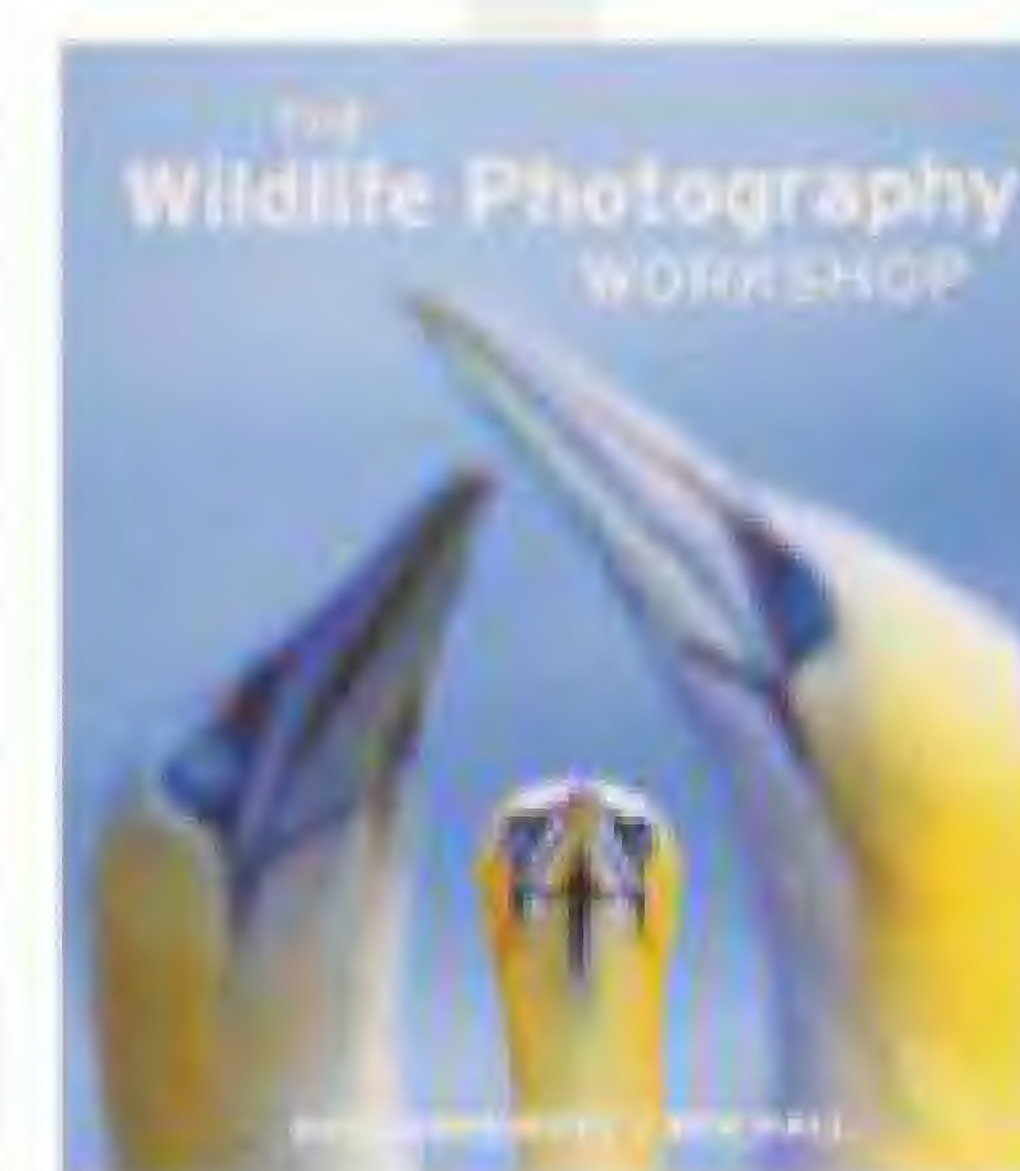


# CONDENSED READING

A round-up of the latest photography books on the market



● **THE DIGITAL ZONE SYSTEM** by Robert Fisher, £30.99 Here, Robert Fisher proposes a method for applying Ansel Adams' Zone System to digital photography. The book assumes at least a basic familiarity with the exposure technique and this, coupled with the fact that many of the 'how-to' screengrabs are a little on the small side, means that the less experienced could find themselves getting lost. ● **THE SONY ALPHA NEX-7** by Carol F Roullard and Brian Matsumoto, £26.99 Unofficial guides to cameras are hardly rare, but this one for Sony NEX-1 users is generally well done, starting with the auto modes and progressing to full manual control. As with many books of its compact size, sometimes the featured images are too small, but it's a solid work that inexperienced NEX-7 owners should consider.



● **THE WILDLIFE PHOTOGRAPHY WORKSHOP** by Ross Hoddinott and Ben Hall, £16.99 It isn't immediately obvious what qualifies this book to describe itself as a 'workshop' because, apart from a few assignments at the end, it's laid out like any other guide on the market. Not that there's anything wrong with that: the authors have sound advice to offer, and there is a commendably strong focus on the ethical considerations of interacting with animals. ● **BUNNY YEAGER'S DARKROOM** by Petra Mason, £37.50 Celebrating the 'golden era' of pin-up photography, this collection of the works of photographer and model Bunny Yeager is replete with interviews, writings, anecdotes, and dozens of pin-up and glamour photos. The imagery feels a bit dated, but anyone with an affection for the heyday of the pin-up will enjoy this.



## The Best of British – Press Photography Awards Exhibition

EXHIBITION

Until May 5. Museum of London, London Wall, London EC2T 5HN. Tel: 0207 001 9844. Website: [www.museumoflondon.org.uk](http://www.museumoflondon.org.uk). Open Mon-Sun 10am-6pm. Admission free

**NO ONE** could describe 2012 as an uneventful year, and these images from the British Press Photography Awards – selected by the Guild of Picture Editors – display a range of emotion and incident that showcase what a memorable year it was. Given that this was a British event, the Royal Jubilee and the London Olympics naturally dominate. The images from

the Olympics are particularly impressive, providing a visual record of the moments of glory that for many must have been so very fleeting. Other standouts of the 55 prints on display include Jason Howe's series documenting conflict in Afghanistan (below) and James Glossop's humorous image of a panda having lunch at Edinburgh zoo (see left, centre).



© JASON HOWE



# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



FUJIFILM

### TO ABSENT FRIENDS

With the closure of its remaining 187 stores, it's time to remember and bid farewell to Jessops. My fondest memory of the firm dates back to around 1988. I was ten years old and shooting on a Nikon FG-20. This was the smallest SLR Nikon has ever made, I believe, but still pretty cumbersome to a child as slight as I was.

In those days, it was pretty normal for kids to roam the city centre on their own and, one afternoon, I popped over to Jessops to peer through the window to see if there was anything interesting on display. Something grabbed my eye – a camera, with a tiny child-sized lens that looked as if it had been made just for me. 'What's that?' I asked the manager.

'It's a Leica M6. It's different from your Nikon – let me show you.' He took it out of the window, explained how you had to hold it differently so as to not obscure the viewfinder, and how the rangefinder-focusing worked. 'The metering's centrewighted and works pretty much the same as your camera', he added. Another customer came in, clearly an important one. 'I'm going to attend to this gentleman,' he

said, 'but why don't you take it out into the street and have a play for a bit.'

A quarter of an hour later I returned, utterly smitten. I asked him how much it was. 'More than a thousand pounds!' he exclaimed, before putting it back in the window carefully. 'But maybe one day, when you're older...'

More than two decades and six cameras later, I have a Leica M9. I have been shooting it for a couple of years now and am exceedingly content. Asked at a new camera club how I could possibly justify spending twice the price of a Canon EOS 5D Mark III or Nikon D800E on a single camera, I thought for a bit, about framing, about lens quality, about quietness, but my answer surprised even me. 'It reminds me of being a happy child,' I explained. 'It was a promise I made, when I was little, to my future self.' And for all its marvellous camera-making skills, that's not a sentiment I owe to Leica, but to Jessops. Farewell, old friend!

**Dennis Low, West Sussex**

**That's a very touching story –  
Damien Demolder, Editor**

### Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

### Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

\*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

### LETTING PHOTOSHOP DO ALL THE WORK

I am grateful to Tommy Turnbull (*Letter of the Week*, AP 9 February) for demonstrating how behind the times those of us living on the Fens really are. I thought my version of Photoshop CS6 was the latest, but in Tyne & Wear there is clearly an upgrade that allows you to sit 'at a PC, letting Photoshop do all the work'. I bet all those authors and publishers of titles and articles like 'Advanced Photoshop Skills' are seriously hacked off with Adobe for doing this.

By the way, those of us who fondly remember pre-digital days can access a special Photoshop environment (File>Nostalgia), in which the computer exudes the heady aroma of hot fixer; from time to time when your picture is perfect, there will be the sound of a heavy lorry going past your house and everything goes out of focus; and, randomly, the screen goes totally black and a voice says: 'I just thought you would be able to see better with the light on.' It certainly takes me back!

**Jon Pratt, Cambridgeshire**

### TOO SMALL TO BE USED

After reading the review of the Canon EOS 6D in AP 26 January, I have this question: By what stretch of the imagination is it a 'budget' camera at £1,700?

And the Pentax Q system – just because Pentax can make such a small camera, I wonder if it should? What is the point of a system camera so small you can't hold it? Surely anyone interested in a camera that small would pick a zoom compact? It reminds me of the redundant 110 system – there has to be a point at which a camera is too small to produce results of any use.

**Andrew Redding, South Yorkshire**

**We use 'budget' as a relative term – it is cheaper than other full-frame cameras and thus more affordable. As for the Q system, I suppose that is also a question of relativity. Dennis Low (*Letter of the week*) might have been glad of it instead of his FG-20 – Damien Demolder, Editor**

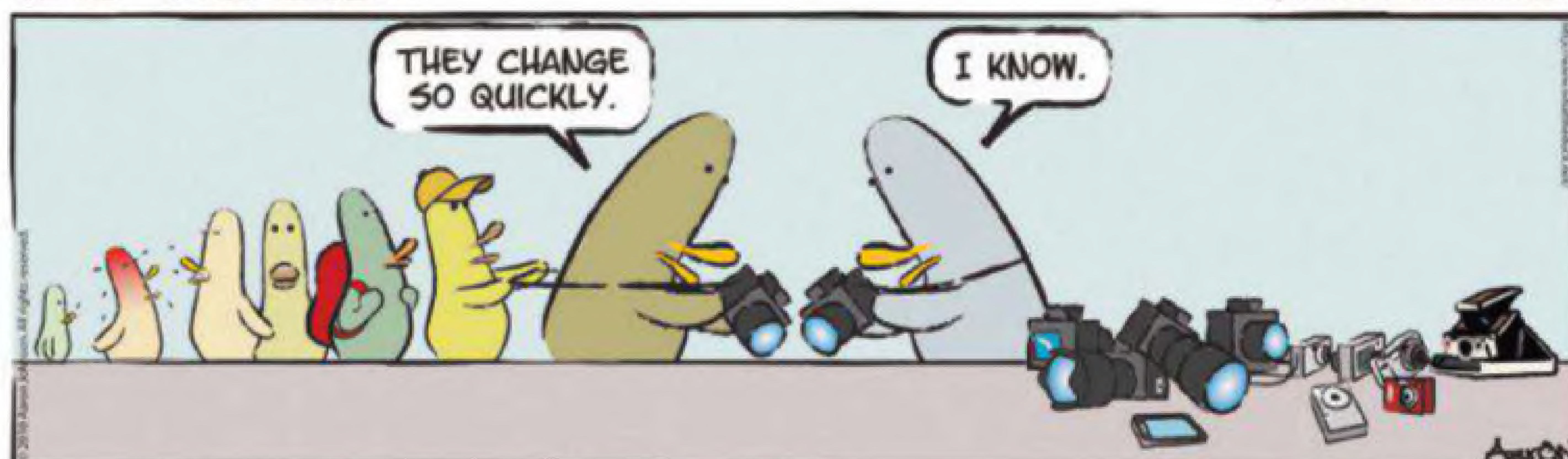
### AT HOME WITH THE RANGE

I was interested to see the announcement of the Fujifilm FinePix SL1000 bridge camera (*News*, AP 2 February). Funny to think that this camera costs less than a Nikon 2x converter! These kinds of bridge cameras are never taken very seriously, yet how many photographers have had the chance to experience using a 1,200mm lens! I mean, this was totally unheard of until now, so I don't know why more fuss has not been made about these high-powered cameras. I have seen the results from a camera of this type, and at that focal length it produces a quality that is better than you might think. The main complaint would be build quality and the tiny 6.13x4.62mm sensor, but the sensor has to be small to avoid the camera being huge with this kind of telephoto range.

I had a look at the DSLR equivalent. Take a Nikon D7000, which has the same 16.2-million-pixel sensor spec (although

What The Duck

<http://www.whattheduck.net/>







©DAVE BEASLEY

### THE OTHER SIDE

We read many letters about the difficulties photographers have in taking photos at public events, so I thought I would take the opportunity to show the other side. Recently on the local TV news, I saw a piece about the Beazley Trophy Women's International World Cup Fencing Finals taking place at the Surrey Sports Park in Guildford. I contacted the Sports Park and asked if I would be permitted to come along and take photographs of the event.

I received a very welcoming response from Matt Burton, the Sports Park marketing & communications manager, saying I would be welcome at the event and if possible he would like to see some of the results. I duly attended and had a great afternoon – not once was I hindered or quizzed by anyone. So a big thank you to Matt at the Sports Park, and above is one of the resulting pictures.

**Dave Beasley, Surrey**

16x the area). To make a 1,200mm focal length, you have to add a 400mm f/2.8G ED VR AF-S Nikkor lens and a TC-20E AF-S 2x teleconverter. This kit would cost about £7,650, or about 23x the price of the Fujifilm. It would be nearly 9x the weight, and about 4x the size. Taking into account the degradation in image quality caused by the 2x converter, and the fact that both cameras have the same pixel count, it would be fascinating to see the *real* difference in picture quality between the two. If you then put these two bits of kit next to each other, which camera would now appear to be the joke?

**Richard Patrick, Greater London**

**Bridge cameras are very popular for a good reason, Richard, and there are plenty more on their way – Damien Demolder, Editor**

### PUBLIC PERCEPTION

I look forward to reading AP each week, but I find it very sad to open the letters or news section and find that one of the lead stories is usually along the lines of 'keen amateur photographer challenged by the police in town centre', or maybe even 'street photographer pursued by lynch mob at village fete'. It seems that street photography is something we should never even dream of attempting these days, which makes me wonder what Henri Cartier-Bresson would have done – hung up his boots and taken macro shots of coins and stamps on his dining table? I doubt if he'd have stopped

looking for great subject matter on the streets of his native Paris.

As someone who uses digital and film, I'd like to suggest the answer: I believe that the public's perception of photographers is largely down to the latter's choice of camera. A heavily chrome-clad Pentax Spotmatic or Nikon FM (the more silver the better) with a standard and small lens seems to scream 'enthusiast', 'student' or even, 'Wow! That's a proper camera,' to a lot of people, while a DSLR with a huge zoom is more closely associated with the world of the 'paps' or maybe even worse. Also, a zoom lens means 'getting in close' to most people, which I would imagine means most people would think they're the main subject when really you're at the 24mm end of your lens and are taking in the wider picture.

Another benefit of using a film camera is that very few people would eye up an OM-1 or ME Super and consider it worth mugging you for, plus you've got a camera you could take a financial hit on if it were swiped from your restaurant table by a soon-to-be disappointed thief. I love digital, but still think film is fun – it renders black & white more authentically and could even hold the key to keeping street photography alive.

**Paul John, South Wales**

**You are right about people's assumptions regarding the kind of camera being pointed at them, but we need to work on changing their attitudes rather than the kit we use – Damien Demolder, Editor**

# BACK CHAT

**After watching Don McCullin being interviewed on TV, AP reader Alex Dixon considers the photographer's career**

**AS MUCH** as I admire ex-war photographer Don McCullin's incredible courage and commitment to his rather unenviable past life, he often appeared as a somewhat unapproachable and morose character. Given the sights he's seen and recorded, it's not difficult to imagine the profound effect they've had on him, giving him good reason, perhaps, to appear a little grouchy.

Yet after watching *Michael Parkinson: Masterclass* on TV in December last year, in which he interviewed Don, the great man came across as warm and funny with flashes of endearing, self-deprecating humour. He also, incredibly, refuses to see his rather grim past occupation as anything other than that of a photographer who was simply doing his job. Now that's what I call understatement!

A poignant moment was his account of how his battered Nikon SLR stopped a bullet that might otherwise have seen off this brave and hugely compassionate man. While Don and other heroes like the late Larry Burrows were pursuing their precarious careers in hellholes like Vietnam, I recall seeing their images in the press. Although a keen photographer myself at the time, I scarcely gave a thought to the incredible raw courage – and brilliant photographic skills – that went into producing them.

This was a point that Michael Parkinson brought up with Don, who spoke of how he'd poke his lightmeter out from a fox hole to take a reading. A simple-enough procedure for a landscape photographer, but what could be viewed as utter madness for someone taking pictures in a terrifying war zone. I suspect there's an element of truth that in the middle of a raging battle, simply pointing your camera anywhere might score you a few newsworthy pictures. That would be purely down to luck.

Yet Don McCullin's keen photographic eye, camera skills and immense courage, while surrounded by the awful screams of the injured and the dying, are what brought us his amazing archive of pictures – many of which are horrifically graphic, but which the world needed to see.

In later years, when Don had returned to shooting landscapes, the peaceful solace and tranquillity of his darkroom must have seemed a whole galaxy away from the terrible noise and chaos of his former life.

When John Lennon sang the beautiful *Happy Xmas (War is over)*, Vietnam was still raging. Forty years later, with parts of the world still in uproar, Lennon's optimism appears naive and rather futile. At 76, Don McCullin's days of covering wars are over. But what a scary sign of the times that were he still in business, so to speak, he could take his pick of locations.



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# PHOTO INSIGHT



## JEREMY HUNTER

For the past 30 years, Jeremy Hunter has been dividing his time between TV and journalism. He has taken a special interest in photographing the world's festivals, rituals, ceremonies and celebrations. 'Let's Celebrate 365' is the result of this life-long interest in these subjects, and an exhibition of his photographs is currently touring Europe

Jeremy Hunter talks us through one of his awe-inspiring images taken at the synchronised displays at North Korea's Arirang Games

**THIS** image, and the set to which it belongs, forms part of a large archive of pictures that I have been working on for most of my career in television and media. I'm creating an extensive body of work called 'Let's Celebrate 365', where I travel around the world documenting festivals, rituals, ceremonies and celebrations. So far, I have around 20,000 images shot in around 70 countries across five continents. It's an archive that I'm constantly adding to.

So many of the photographs in my archive are taken at rituals and celebrations that are historic. This is particularly relevant because of the political changes that we are seeing throughout the world now, such as the Arab Spring. This makes some regions of the world inaccessible and therefore their rituals may go unseen by outsiders.

North Korea has always been a part of the world I had wanted to visit. The Arirang Festival (or The Grand Mass Gymnastics and Artistic Performance Arirang, to give it its full name) was very high on my list of celebrations to document. The festival, which is a gymnastics and artistic festival known as mass games, began in 2002, and runs from August-September. These displays are historic because Arirang is a celebration in honour of two great leaders of North Korea: Kim Il-Sung 'The Great Leader' and Kim Jong-Il 'The Dear Leader'. As these two leaders are now deceased, we are told that the Arirang displays will not occur again. Kim Jong-Un, the new leader, is an unknown quantity. No one knows if he's going to continue the tradition.

Arirang takes place in the world's largest stadium. It seats 150,000 people and is twice the size of the Olympic Stadium in London. Kim Jong-Il, a man who was particularly keen on show business, initiated the event in 2002. He actually started a film industry in North Korea and you may recall hearing in the news that he went so far as to kidnap a very famous South Korean director called Shin Sang-ok and forced him to direct several films with Kim Jong-Il acting as executive producer. Arirang was Kim Jong-Il's baby. He enjoyed the spectacle of these extravaganzas.

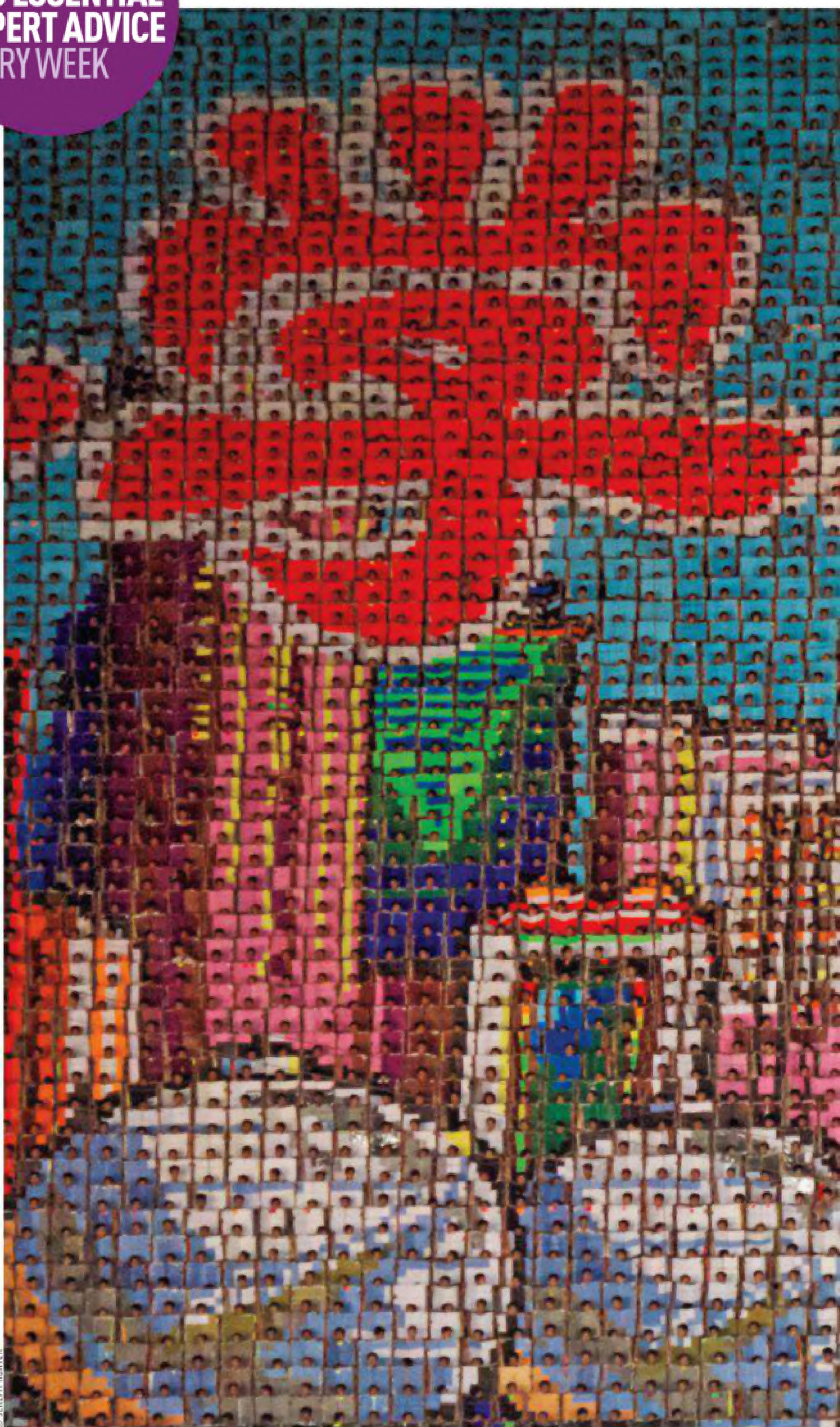
Before travelling to North Korea, I was more than aware of the restrictions on

photography there. When you go into North Korea you have to travel via China. When you arrive at Pyongyang Sunan International airport, customs confiscate anything that looks vaguely high-tech or professional. That used to include mobile phones, but we've been hearing talk recently of North Korea allowing people to use local SIM cards. The authorities restrict photography to lenses of 150mm, so effectively no more than 3x normal focal length, but there are ways around that. I used something incredibly compact.

Every Arirang mosaic has a story attached to it. The image you see here is

of an area of the Chinese city of Shanghai called the Pudong, which is the new industrial region. The Mandarin graphic at the top reads 'Study and Develop'. There are actually a couple of words missing because I've framed it in a particular way. Basically, the message is communicating that the people of North Korea must develop their city as a model of Shanghai: what the Chinese are doing, North Korean people can do in the future. China is very important to North Korea. Historically, China has provided North Korea with financial aid and food. There is a very close relationship between the two countries.

© JEREMY HUNTER



To see more images  
by Jeremy visit [www.jeremyhunter.com](http://www.jeremyhunter.com)





This picture was created by 50,000 teenagers all holding flip charts. The flip charts they use are rather large and they contain more than 150 pages. Each page is one pixel of the overall image. They create these enormous images by using a trapezoidal graph, a 3D image that allows them to work out the perspective. They then use algorithms to find out where each pixel should be in order to create the image.

The children range in age from around 12 to 16 years old. They spend ten hours a day for six months practising, which is around 250 million man-hours of rehearsal. Every breath during the

performance is coordinated. The mosaics change every 20secs or so and it happens instantaneously. Then, in the foreground, you have another 100,000 performers who are made up of the military, gymnasts, acrobats and so on.

This mandatory spectacle is put on for what the authorities call 'the peasant class' – the people who live in the country. These people are brought in to watch these shows so they can see what their country is capable of.

The mosaics are actually featured in the *Guinness World Records* book as the biggest living images ever produced. It's

awe-inspiring, but the undercurrent is undoubtedly troubling. No one should visit North Korea with their minds closed to the reality of what they're witnessing. These are propagandist displays. In another of my images, one that was taken during the finale, there is a graphic display that reads, 'Arirang shows how we can work together as one to achieve anything we desire.' When you take that graphic and apply it to events that took place towards the end of last year, when the North Koreans launched their own long-range rocket, you begin to realise that nothing is impossible to them. **AP**

**Jeremy Hunter**  
was talking to  
**Oliver Atwell**



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Nikon D4 + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£6,699.00
Nikon D800 DSLR body.....	£1,925.00
Nikon D800 + MB-D12 Grip Kit.....	£2,209.00
Nikon D800 + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,230.00
Nikon D800 + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,159.00
Nikon D800 + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£4,465.00
Nikon D800E DSLR body.....	£2,349.00
Nikon D800E + MB-D12 Grip Kit.....	£2,630.00
Nikon D800E + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,649.00
Nikon D800E + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,575.00
Nikon D800E + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£4,875.00
Nikon MB-D12 Grip for D800E/D800.....	£285.00
Nikon D600 DSLR body.....	£1,450.00
Nikon D600 + MB-D14 Grip Kit.....	£1,670.00
Nikon D600 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor.....	£1,825.00
MB-D14 Grip for D600.....	£225.00
Nikon D300S SLR body.....	£1,099.00
Nikon D300S + MB-D10 Grip.....	£1,349.00
Nikon D300S + AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£1,535.00
Nikon D300S + AF-S 18-200mm f/3.5-4.5G VR II Kit.....	£1,680.00
Nikon D7000 SLR body.....	£645.00
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£789.00
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,229.00
Nikon D7000 + MB-D11 Kit.....	£860.00
Nikon D90 SLR body.....	£419.00
Nikon D90 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£549.00
Nikon D3200 DSLR body.....	£389.00
Nikon D3200 + 18-55mm f/3.5-5.6G VR DX Kit.....	£449.00
Nikon D5200 DSLR body.....	£649.00
Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£699.00
Nikon D5100 DSLR body.....	£345.00
Nikon D5100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£415.00
Nikon D3100 body.....	£279.00
Nikon D3100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£319.00

### NIKON 1 SYSTEM

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Nikon 1 V1 10-30mm & 30-110mm Twin Kit.....	£475.00
Nikon 1 V2 10-30mm Kit.....	£749.00
Nikon 1 V2 10-30mm & 30-110mm Twin Kit.....	£925.00
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Nikkor VR 10-30mm f/3.5-5.6.....	£145.00
Nikkor VR 30-110mm f/3.8-5.6.....	£179.00
Nikkor 10mm f/2.8.....	£179.00
Nikkor 18.5mm f/1.8.....	£179.00
Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£545.00
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Nikon SB-N5 Speedlight.....	£119.00
Nikon GP-N100 GPS Unit.....	£99.00
Mount adapter FT1.....	£199.00

### AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£545.00
AF-S 35mm f/1.8G DX.....	£150.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£639.00
AF-S 12-24mm f/4G IF-ED DX.....	£829.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£439.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,049.00
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£145.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£225.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£585.00
AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£699.00
AF-S 55-200mm f/4.5-5.6G VR DX IF-ED.....	£245.00
AF-S 55-300mm f/4.5-5.6G DX VR.....	£279.00

### AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,219.00
16mm f/2.8D AF Fisheye.....	£619.00
20mm f/2.8D AF.....	£465.00
24mm f/2.8D AF.....	£369.00
28mm f/2.8D AF.....	£245.00
35mm f/2D AF.....	£255.00
50mm f/1.8D AF.....	£109.00
50mm f/1.4D AF.....	£235.00
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105mm f/2D AF-DC.....	£799.00

135mm f/2D AF-DC.....	£1,025.00
180mm f/2.8D AF IF-ED.....	£695.00

### AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 24mm f/1.4G ED.....	£1,489.00
AF-S 28mm f/1.8G.....	£499.00
AF-S 35mm f/1.4G.....	£1,299.00
AF-S 50mm f/1.4G IF.....	£275.00
AF-S 50mm f/1.8G IF.....	£155.00
AF-S 85mm f/1.8G.....	£379.00
AF-S 85mm f/1.4G.....	£1,189.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,310.00
AF-S 16-35mm f/4G ED VR.....	£859.00
AF-S 17-35mm f/2.8D IF-ED.....	£1,495.00
AF-S 18-35mm f/3.5-4.5G.....	£669.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,235.00
AF-S 24-85mm f/3.5-4.5G ED VR.....	£419.00
AF-S 24-120mm f/4G ED VR.....	£810.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£669.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,599.00
AF-S 70-200mm f/4G VR IF-ED.....	£1,075.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£435.00
AF-S 200-400mm f/4G VR II IF-ED.....	£4,799.00
AF-S 200mm f/2G VR II IF-ED.....	£4,099.00
AF-S 300mm f/4D IF-ED.....	£1,029.00
AF-S 300mm f/2.8G VR II IF-ED.....	£4,025.00
AF-S 400mm f/2.8G VR IF-ED.....	£6,595.00
AF-S 500mm f/4G VR IF-ED.....	£5,799.00
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AF-S 800mm f/5.6E VR FL ED (inc TC800-1.25E ED teleconverter).....	£15,999.00
TC-14E II 1.4x teleconverter.....	£315.00
TC-17E II 1.7x teleconverter.....	£315.00
TC-20E III 2x teleconverter.....	£399.00

### AF FX ZOOM-NIKKOR LENSES

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24-85mm f/2.8-4D AF IF.....	£545.00
80-400mm f/4.5-5.6D AF VR IF-ED.....	£1,235.00

### AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro.....	£189.00
60mm f/2.8D Micro.....	£365.00
AF-S 60mm f/2.8G ED Micro.....	£399.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£375.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£609.00
200mm f/4D AF Micro IF-ED.....	£1,245.00

### NIKON SPEEDLIGHTS

SB-910 Speedlight.....	£335.00
SB-700 Speedlight.....	£229.00
SB-400 Speedlight.....	£119.00
SB-R1C1 Close-Up Commander Ki.....	£559.00
SB-R1 Close-Up Remote Kit.....	£399.00
SU-800 Wireless Speedlight Commander.....	£269.00
SB-R200 Wireless Remote Speedlight.....	£159.00

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28mm f/2.8 Nikkor.....	£615.00
35mm f/1.4 Nikkor.....	£1,227.00
45mm f/2.8P Nikkor, chrome.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
50mm f/1.2 Nikkor.....	£743.00
180mm f/2.8 ED Nikkor.....	£799.00

### ZOOM-NIKKOR MANUAL AIS LENSES

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85mm f/2.8D ED PC-E Nikkor.....	£1,325.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
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## NIPPON KOGAKU NIKON VERTEXOMETER/DIOPTOMETER

A diometer (vertexometer) also known as a lensometer is as the name suggests a device for measuring and hence allowing for Quality Control checking of the dioptric "power" of lenses (inc. spectacle lenses), microscope, telescope, binocular and other instrument eyepieces. Nikon would use such a device themselves of course but also manufactured these for sale. Information on these early devices is scarce and our research is ongoing. Date of manufacture circa 1950s - 1960s.

It weighs 4340g. The serial number of this example is 4182. Apart from its metal construction there are Bakelite parts such as the focusing stage platform. This stage broke at some point but has been meticulously restored. Voltage 110v. POA



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# Amateur Photographer

## AWARDS 2013

The job of the *Amateur Photographer* technical department is to advise the magazine's readers. Our technical team tests about 250 products every year, some of which impress us and some of which don't. The most important aspect of our tests is that we do them thoroughly, completely and that we deliver enough information for the potential buyer to make a clear decision about whether or not that camera, lens or accessory is going to match his or her needs.

The ultimate recommendation for any piece of camera equipment comes from an *Amateur Photographer* award. We don't judge lightly and we ensure that the products that win really do deserve to be held up for everyone to see. And with that AP seal of approval you can be sure you'll be extremely pleased with whatever that product is, whether it's a printer, a compact system camera or a lens.

We don't just recommend hardware, though, as there is plenty of inspiration to be had from our pair of photographer winners, too.

I hope you find these awards helpful.  
*Damien Demolder, Editor*

### ABOUT OUR SPONSORS...

**GfK Retail and Technology** (GfK RT) offers powerful insights into consumer-goods markets with data from the world's largest retail network, reporting what's selling where and at what rate. The company covers more than 90 countries, 370,000-plus outlets representing 1.7 million shops and 4.5 million consumer products. The fact-based information GfK delivers enhances decision-making process and is fully comparable locally, regionally and even globally.

**Grays of Westminster** is a multi-award-winning company specialising in Nikon equipment. Grays was presented with the What Digital Camera/Amateur Photographer 'Gold Winner' Good Service Award, as voted for by *What Digital Camera* and *Amateur Photographer* readers and website visitors, in 2011 and again in 2012. The President of Nikon UK described Grays of Westminster as 'a long-standing institution in the photo industry' when awarding the company with a unique trophy for 25 years of outstanding contribution to Nikon users.

## POWER OF PHOTOGRAPHY AWARD

### Jim Brandenburg

**WILDLIFE** photography is one of the most popular genres that we feature in AP. Our articles and *Reader Spotlight* pages are home to countless images of animal subjects. Wildlife photography allows us to see beyond the technology-saturated nest we've built for ourselves, and to – just briefly – understand our place within the natural world. In the hands of a truly great photographer, these brief glimpses can become something so much more – something awe-inspiring and moving in the most heartfelt way.

Jim Brandenburg is a wildlife photographer who has always had a deep connection with his subjects. From his days growing up in the prairie lands of south-west Minnesota in the USA, right through to the three decades he spent on assignment for *National Geographic* magazine, Brandenburg has steadily built a name for himself as one of the most dynamic and authoritative wildlife photographers of our time. However, as Brandenburg himself has said, he is far more comfortable working under the banner of nature photography.

'I don't want to be pigeonholed as a



© JIM BRANDENBURG

wildlife or a landscape photographer,' he told AP in 2012, during our first interview with him. 'Both elements are present. I'm not photographing animals in a zoo. I want to show the animal doing what it does in its natural environment and displaying it with a degree of artfulness.'

Brandenburg's images are closely connected to his affinity with the natural world around him. His dedication to presenting his subjects in a positive and inspiring light comes largely from

## EXCEPTIONAL ACHIEVEMENT IN PHOTOGRAPHY AWARD

### Sir Simon Marsden

**LAST** year saw the loss of a truly great photographer. Simon Marsden was a not only a master of photography, but a man who, over years of honing his skills, managed to achieve a highly individualistic style that has often been imitated but never bettered. Gothic mansions, churches, graveyards, castles, gargoyles and tombs were all prominent features in his work. In Marsden's hands, these locations and subjects almost seemed to come to life in front of you, such was his grasp of photographic techniques, composition, location and, above all, atmosphere.

Marsden first picked up a camera in 1969, when his father, a keen landscape photographer, bought him a Leica IIIg for his 21st birthday.

'I instantly became hooked on photography,' he later said. 'What intrigued me most was the magic of time and light, and the enigma of "reality" that these elements conjured.'

Marsden had always been fascinated by the supernatural, not least due to his father's extensive library of occult literature and ghost stories. It was with



© SIR SIMON MARSDEN

these things in mind that he began to take his first pictures. Not long after, Marsden moved to London to take up a job assisting the Irish photographer Ruan O'Lochlainn. This experience was vital in establishing and refining the darkroom techniques that became an important aspect of his art.

After leaving O'Lochlainn's studio in 1972, Marsden travelled widely around the US, selling his first prints while living in New York. In 1974,



## 'Through Brandenburg's images, we can see that the world around us is full of contradictions'

his upbringing in South Dakota, a big, beautiful and wild area of Middle America. Brandenburg began his exploration of the natural world through his role as a young hunter before he quickly realised that he could swap his gun for something much better – a camera. Photography gave him the excuse he needed to get out into the wild and enjoy the land and the things

that lived there. Since then, by his own admission, he feels naked without a camera around his neck.

Brandenburg is a largely self-taught photographer who, through years of practice, has taught himself to shoot from the heart rather than the head, which is a sign of a great photographer.

After many years spent producing his own personal portfolio, Brandenburg



© JIM BRANDENBURG



© JIM BRANDENBURG

found his images being published by newspapers and magazines throughout the world. However, it was his career with the National Geographic Society that was to have the most significant impact upon his life. His *National Geographic* article, *North Woods Journal*, was the most photographs the magazine had ever published in one feature in its entire history.

Brandenburg's career with *National Geographic* resulted in 23 magazine stories, several television features and many books, most notably the influential *Chased by the Light*. He has

also contributed images to numerous other major publications, including AP's *Photo Insight* series.

Through Brandenburg's images, we can see that the world around us is one full of contradictions – the fragile and the hard, the beautiful and the foreboding. He has never shied away from showing us nature's many faces. While he has dealt with the harsh realities of the natural world, the resulting images have never been less than beautiful, informative and inspiring.



## 'Marsden had always been fascinated by the supernatural, not least due to his father's library of occult literature'

he returned to the UK and began concentrating on his distinctive takes on reputedly haunted locations.

Although Marsden did use black & white and colour film, his career became defined by his exceptional contribution to the genre of infrared photography. He used the film purely for pictorial effect and found that infrared film, combined with a standard

red filter, led to ethereal and often luminescent photographs. The images he produced perfectly conjured up the eerie atmosphere of 'haunted' houses. It's no small compliment to say that even the most secular among us cannot help but be moved by his hauntingly beautiful images. Although his work focuses on ghosts, vampires and other aspects of the supernatural,



© SIMON MARSDEN



© SIMON MARSDEN



© SIMON MARSDEN

it's also a celebration of an earlier and less secular age when the mysterious and the unknown had a greater role in people's everyday lives.

In his lifetime, Marsden published 12 books, and his work has been used on book and album covers, as well as in advertising. His photographs are also popular with collectors, and examples of his work are owned by the V&A Museum in London, Paris's Bibliothèque Nationale de France and other prestigious institutions.

Perhaps the most interesting point to make about Marsden is that, despite

the success of his book and print sales, he always regarded himself as an amateur photographer. He did what he did simply because he enjoyed doing it.

Simon Marsden died on 22 January 2012, aged 63, after suffering from heart problems in recent years. He had just completed the photography on a new book, *Russia: A World Apart*, which will be published next month.





## ACCESSORY OF THE YEAR

**NOMINEES:** FOTOSPEED PLATINUM BARYTA PAPER

- NIKON SB-910 SPEEDLIGHT
- VANGUARD BBH-200 BALL HEAD
- WACOM INTUOS5 TOUCH

### Wacom Intuos5 Touch

**BY COMBINING** a pressure-sensitive stylus with the touch technology we are more used to seeing in mobile phones, the Wacom Intuos5 Touch enables photographers to spend more time shooting and less time editing. Capable of detecting 2,048 different levels of pressure, the Wacom Intuos5 Touch allows very precise edits to be made to images, while eight buttons and a control wheel mean the user can quickly switch tools in their editing software.

However, it is the hand gestures that make the Intuos5 Touch stand out. Zooming into an image is as simple as making a pinching gesture on the tablet, while a quick swipe sideways allows you to scroll through your image library.



TESTED 14 JULY 2012



TESTED 30 JUNE 2012

## PRINTER OF THE YEAR

**NOMINEES:** CANON PIXMA PRO-1 • EPSON STYLUS PHOTO 1500W

- EPSON STYLUS PHOTO PX730WD

### Canon PIXMA PRO-1

**WHEN** we tested Canon's top of the range A3+ printer, the PIXMA Pro-1, we found that its 11 pigment inks, gloss optimiser and 4pl droplet size all combined to produce prints of exceptional quality. Both enthusiast and professional photographers will be equally impressed with the colour fidelity, smooth gradients, and colour-cast-free black & white images that the PIXMA Pro-1 produces. Its build quality is excellent, with the all-metal chassis and solid plastic exterior helping it to stand up to the rigours of daily use.

## ENTHUSIAST COMPACT SYSTEM CAMERA OF THE YEAR

**NOMINEES:** FUJIFILM X-E1 • FUJIFILM X-PRO1 • OLYMPUS OM-D E-M5

- PANASONIC LUMIX DMC-GH3
- SAMSUNG NX20

### Fujifilm X-Pro1

**OF ALL** the compact system cameras that we reviewed in 2012, the Fujifilm X-Pro1 really stood out. Its 16-million-pixel X-Trans CMOS sensor produces images with excellent colour rendition, and the lack of an anti-aliasing filter means the sensor exceeded our expectations by resolving a huge amount of detail. The other stand-out feature is the hybrid optical/digital viewfinder. This switches between an optical and digital display, or a combination of both, meaning photographers can get the best of both analogue and digital. With the X-Pro1 looking and handling like a classic rangefinder, it really manages to offer photographers the very latest technology in a body that will feel instantly familiar.



TESTED 31 MARCH 2012



TESTED 21 JULY 2012

## CONSUMER COMPACT SYSTEM CAMERA OF THE YEAR

**NOMINEES:** PANASONIC LUMIX DMC-GF5 • SAMSUNG NX210

- SAMSUNG NX1000
- SONY NEX-F3

### Samsung NX210

**SAMSUNG'S** NX range of compact system cameras continues to grow, and the NX210 brings with it some exciting new features. The 20.3-million-pixel sensor remains, as does the sleek and slim design that has become something of a trademark of the NX range. However, it is the NX210's excellent Wi-Fi connectivity that really impressed us. This makes it possible to email or upload images straight from the camera, or connect the camera to a smart device or laptop, for image transfer or remote shooting.





TESTED 23 JUNE 2012

## PROFESSIONAL CAMERA OF THE YEAR

**NOMINEES:** CANON EOS-1D X • LEICA M MONOCHROM • NIKON D4

### Canon EOS-1D X

**ARRIVING** just in time for the Olympics, Canon's EOS-1D X was the camera that many professional photographers had been waiting for. We were impressed with the 18-million-pixel, full-frame, CMOS sensor, the new 61-point AF system and the 100,000-pixel RGB metering system, all of which make the EOS-1D X a great all-round performer. However, it is when shooting at extremes that the camera really comes into its own. The solid magnesium-alloy body and 76 weather seals should allow the EOS-1D X to cope with even the most demanding of environments, and the maximum sensitivity of ISO 204,800 means that images can be captured in even the dimmest light. Image noise is kept to an absolute minimum, and even at ISO 6400 noise is low enough for images to be perfectly usable. Wildlife and sports photographers will be delighted with the 12fps shooting rate, which can be increased to 14fps if the focus point is locked to the first frame. All this is made possible because of a 16-channel output from the sensor, which features four separate four-channel analogue-to-digital converters to quickly pass information from the sensor to the processors.

## CONSUMER CAMERA OF THE YEAR

**NOMINEES:** CANON EOS 650D • NIKON D3200 • PENTAX K-30 • SONY ALPHA 57

### Nikon D3200

**NIKON'S** D3200 DSLR has the highest resolution in its class, thanks to its 24.2-million-pixel, APS-C-sized CMOS sensor. Matching the resolution of many professional DSLRs with full-frame sensors, the D3200 provides excellent image quality at an affordable price. With first-time DSLR users in mind, an interactive guide is built into the software of the D3200, which explains how to use the camera to take better images in a variety of different situations. Better still, the D3200 can be used with the WU1—a Wi-Fi adapter that allows images to be transferred to a smartphone or tablet, and remote live view and triggering.



TESTED 14 JULY 2012

## ENTHUSIAST COMPACT CAMERA OF THE YEAR

**NOMINEES:** CANON POWERSHOT G1 X • CANON POWERSHOT G1S

• NIKON COOLPIX P7700 • OLYMPUS STYLUS XZ-2 • SONY CYBER-SHOT DSC-RX100

### Sony Cyber-shot DSC-RX100

**CRAMMING** a 1in sensor into such a small camera really made the Sony Cyber-Shot DSC-RX100 stand out in a very crowded corner of the market. The sensor has an impressive 20.3-million-pixel resolution, and it can shoot raw files, meaning that every last bit of detail can be teased from its images. It has a Carl Zeiss Vario-Sonnar T\* 28-100mm (equivalent) f/1.8-4.9 lens, which, when combined with the larger-than-standard sensor, produces a shallower depth of field than a regular compact camera. Overall, the RX100 is a superb compact camera, and the ideal travel companion for everyday use or weekends away.



TESTED 16 JUNE 2012





TESTED 29 SEPTEMBER 2012

## BRIDGE CAMERA OF THE YEAR

**NOMINEES:** FUJIFILM X-S1 • NIKON COOLPIX P510  
• PANASONIC LUMIX DMC-FZ200

### Panasonic Lumix DMC-FZ200

**WITH** an impressive Leica DC Vario-Elmarit 4.5–108mm (25–600mm equivalent) optical zoom lens, the Panasonic Lumix DMC-FZ200 is a very capable camera that can fulfil the needs of many photographers. Having an f/2.8 aperture through the zoom range allows ISO sensitivity to be kept low, and shutter speeds as fast as possible, particularly when using the lens at its longest focal length. Optical stabilisation also helps keep the lens steady, while the 12.1-million-pixel sensor is a good compromise between image resolution and keeping noise to a minimum. Overall, the FZ200 stands out in a crowded corner of the market.

## ZOOM LENS OF THE YEAR

**NOMINEES:** CANON EF 24-70mm f/2.8L II USM

• SAMSUNG 18-200mm f/3.5-6.3 ED OIS • TAMRON SP 24-70mm f/2.8 DI VC USD

### Canon EF 24-70mm f/2.8L II USM

**WITH** a completely new optical design compared to its predecessor, the latest Canon EF 24-70mm f/2.8L II USM lens features 18 elements in 13 groups, including three aspherical elements, one super ultra-low dispersion element and two ultra-low dispersion elements. The aperture blades have also been revised, with an additional ninth blade added to make the aperture even more rounded and out-of-focus bokeh even smoother. With professional photographers in mind, weather-proofing has also been improved in this latest version of the lens. When it comes to sharpness, the lens performs superbly throughout the aperture range, with a noticeable improvement between the new 24-70mm f/2.8L II lens and the older version when shooting at f/2.2.



TESTED 21 JULY 2012

## FIXED FOCAL LENGTH LENS OF THE YEAR

**NOMINEES:** OLYMPUS 15mm f/8 BODY CAP LENS

• SAMYANG 24mm f/1.4 ED AS UMC  
• SIGMA APO MACRO 180mm f/2.8 EX DG OS HSM  
• SIGMA 105mm f/2.8 EX DG OS HSM

### Sigma 105mm f/2.8 EX DG OS HSM

**THE PREVIOUS** version of Sigma's 105mm f/2.8 macro lens is one of the sharpest lenses we have come across, and the latest version builds on that quality. At larger apertures, the new Sigma 105mm f/2.8 EX DG OS HSM macro lens is sharper, and the addition of the HSM motor means that it is compatible with Nikon cameras that don't feature a built-in AF motor. However, the biggest improvement is the fact that the lens features optical image stabilisation.



TESTED 14 JANUARY 2012

## SOFTWARE OF THE YEAR

**NOMINEES:** ADOBE PHOTOSHOP CS6 • NIK COLOR EFEX PRO 4  
• NIK SNAPSEED FOR IOS • TIFFEN DFX V3.0

### Tiffen Dfx v3.0

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TESTED 6 OCTOBER 2012





## INNOVATION OF THE YEAR

TESTED 15 DECEMBER 2012

**NOMINEES:** LEICA M MONOCHROM • SAMSUNG GALAXY CAMERA • SONY CYBER-SHOT DCS-RX1 • X-TRANS CMOS SENSOR IN THE FUJIFILM X-PRO1

### Samsung Galaxy Camera and X-Trans CMOS sensor in the Fujifilm X-Pro1

**IT SEEMS** we say it every year, but 2012 saw some truly great innovations in camera technology. Even narrowing down the candidates to the eventual nominees proved difficult, and eventually we couldn't decide a single winner, so this year we have two.

Samsung's Galaxy Camera is the first to have a 3G mobile connection, meaning it has much

the same functionality as you would expect from a smartphone. Images can be shared with friends and family by uploading online or emailing them as soon as they have been taken. Better still is the fact that the camera uses Google's Android operating system, which makes the Galaxy camera truly customisable. Photographers can edit images while on

the move, check weather forecasts, tides or sunset times, all directly from the camera. The innovative Samsung Galaxy Camera shows off the true potential of combining mobile phone and camera technology, and it is bound to be the first of many such devices.

Fujifilm's X-Trans CMOS sensor is a great example of how an existing technology can be improved with a fairly simple alteration. The conventional Bayer-pattern colour-filter array that is used in nearly all digital camera sensors has a 2x2 pattern. Fujifilm's X-Trans CMOS sensor uses a completely new 6x6 colour array. The innovative new pattern of this colour filter appears to be more random, which means that Fujifilm has been able to do away with the anti-aliasing filter that usually sits above the coloured filters on the sensor. The job of the anti-aliasing filter is to fractionally blur an image to help reduce moiré patterning and improve colour. As the new X-Trans CMOS sensor arrangement doesn't require the use of an anti-aliasing filter, the sensor is able to capture far more detail than one would expect from a 16-million-pixel sensor, without any degradation to the colours in the image. The result is that the X-Trans sensor is one of the best APS-C-sized sensors we have ever seen.



TESTED 31 MARCH 2012

## CONSUMER COMPACT CAMERA OF THE YEAR

**NOMINEES:** OLYMPUS TOUGH TG-1 • PANASONIC LUMIX DMC-TZ30 • SONY CYBER-SHOT DSC-HX20V

### Sony Cyber-shot DSC-HX20V

TESTED 9 JUNE 2012

**GIVEN** the size of the Cyber-shot DSC-HX20V, it is very impressive just how much Sony has managed to cram into it. The travel compact camera has a 20x (25–500mm in 35mm equivalent) optically stabilised zoom lens and an 18.2-million-pixel, 1/2.3in Exmor R CMOS sensor. Importantly for a travel compact camera, the HX20V also has built-in GPS tagging, making

it easy to see exactly where an image was taken wherever you are in the world. The rear screen is a 3in, 921,600-dot LCD, which is used to compose and view images, as well as the full HD (1920x1080-pixel) video that the camera can capture. With a full complement of both manual and automatic exposure modes, the HX20V is a powerful pocketable camera.





**ENTHUSIAST CAMERA OF THE YEAR NOMINEES:** CANON EOS 5D MARK III • NIKON D600 • NIKON D800/E • SONY ALPHA 65 • SONY ALPHA 99

**AP READER PRODUCT OF THE YEAR NOMINEES:** ADOBE PHOTOSHOP LIGHTROOM 4 • NIKON D800/E • OLYMPUS OM-D E-M5

# Nikon D800/E

In a fantastic 12 months for new equipment, there was one camera that really stood out from the rest. Winning not one, but three awards, the **Nikon D800/E** is the winner of **Enthusiast Camera of the Year**, **AP Reader Product of the Year** and **Product of the Year**.

**FINDING** a winner for the Product of the Year award is often a difficult task, with much discussion and debate among AP's technical team. However, this year it was difficult to look beyond one camera.

When we first saw the press release and specification, the Nikon D800 looked as though it was going to be a great camera, and once we had tested it we were even more impressed. Not only does the D800 DSLR look good on paper, but also the image quality more than meets our expectations. With a 36.3-million-pixel, full-frame CMOS sensor, the D800 captures a staggering amount of detail. However, there is a second version, the D800E, that does away with the anti-aliasing filter on the camera's sensor, allowing its full potential to be realised, and the images from this variant are even more detailed.

The Nikon D800 isn't just a one-trick pony, though, as there is much more to it than a high-resolution sensor. The camera's body is not much larger than most enthusiast DSLRs with APS-C-sized sensors, and its magnesium-alloy body is both lightweight and strong, so it is at home whether being used in a studio or out in a rugged landscape.

The camera handles superbly, with a feeling of the familiar – and so it should. The layout of

the camera's buttons and controls is based on a long line of enthusiast and professional Nikon DSLR cameras. Another tried-and-tested feature is the Multi-CAM 3500FX AF module, variants of which have been used in the Nikon D3, D700 and D300S cameras. This AF module features an impressive array of 51 AF points that are capable of very impressive 3D tracking. The D800's metering also has a very high specification, with a 91,000-pixel RGB metering sensor that helps to produce accurate exposures, whatever the lighting conditions. But it is when these systems are combined to produce stunning detailed images that the D800 is at its most impressive.

With such a high-resolution sensor, we found that the D800 is only bettered in terms of detail resolution by far more expensive digital medium-format cameras, and the D800E

almost outresolved our resolution chart. In fact, when comparing the D800E against a Hasselblad H4D-31, it was the Nikon that came out on top – and it costs around one-third of the price of the medium-format camera.

The D800 also performs extremely well in low light, with an impressive dynamic range given the population of the sensor, and image noise is kept to a minimum across the ISO 100-6400 range. However, there are extended settings that can take it down ISO 50, which is useful for shooting with a shallow depth of field on a bright day, or when a long exposure is needed. The sensitivity can also be increased to ISO 25,600 for when light is scarce.

It comes as no surprise that, since its launch in February 2012, the Nikon D800 has found its way to the top of many photographers' wish lists.

**TESTED** 28 APRIL 2012





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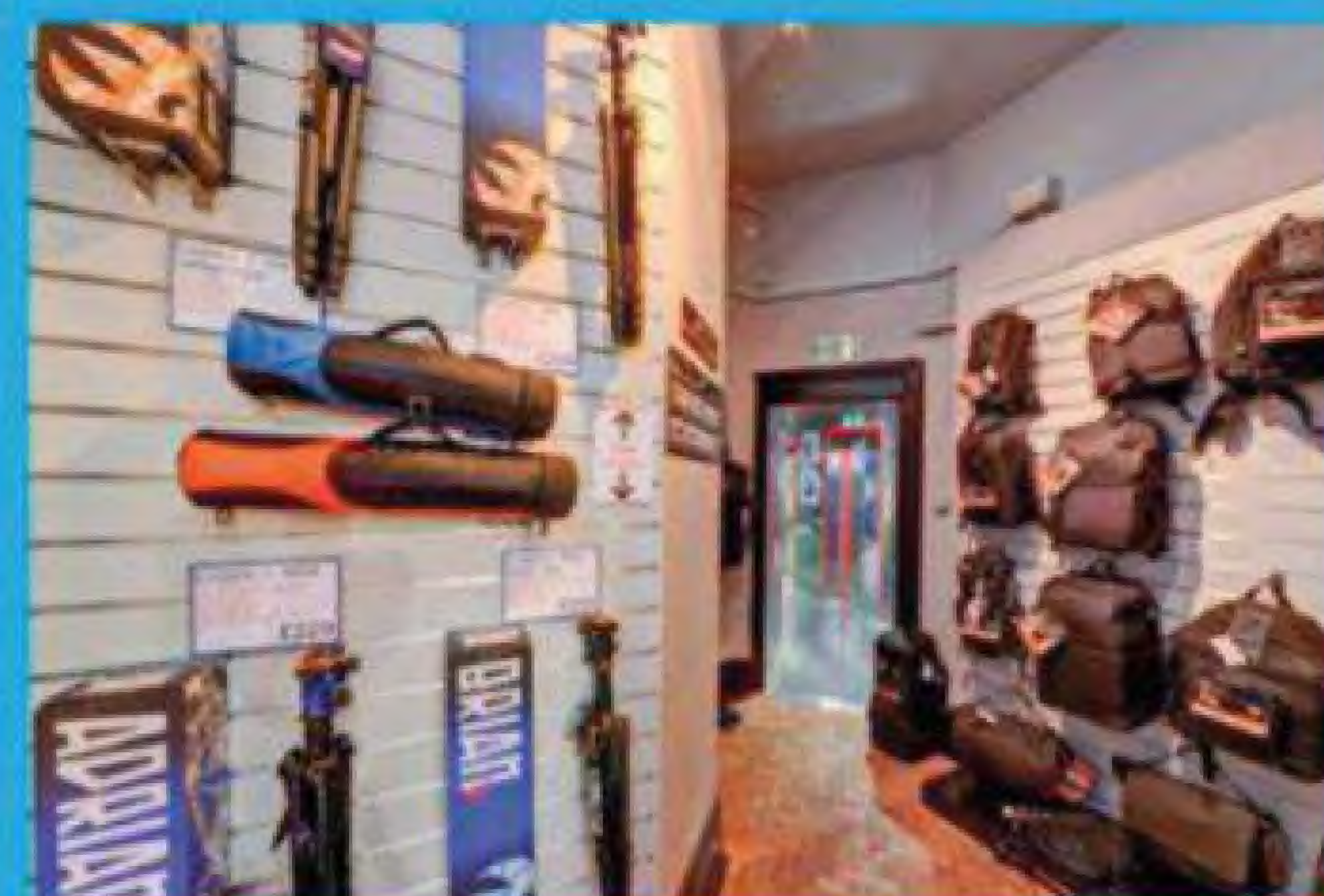
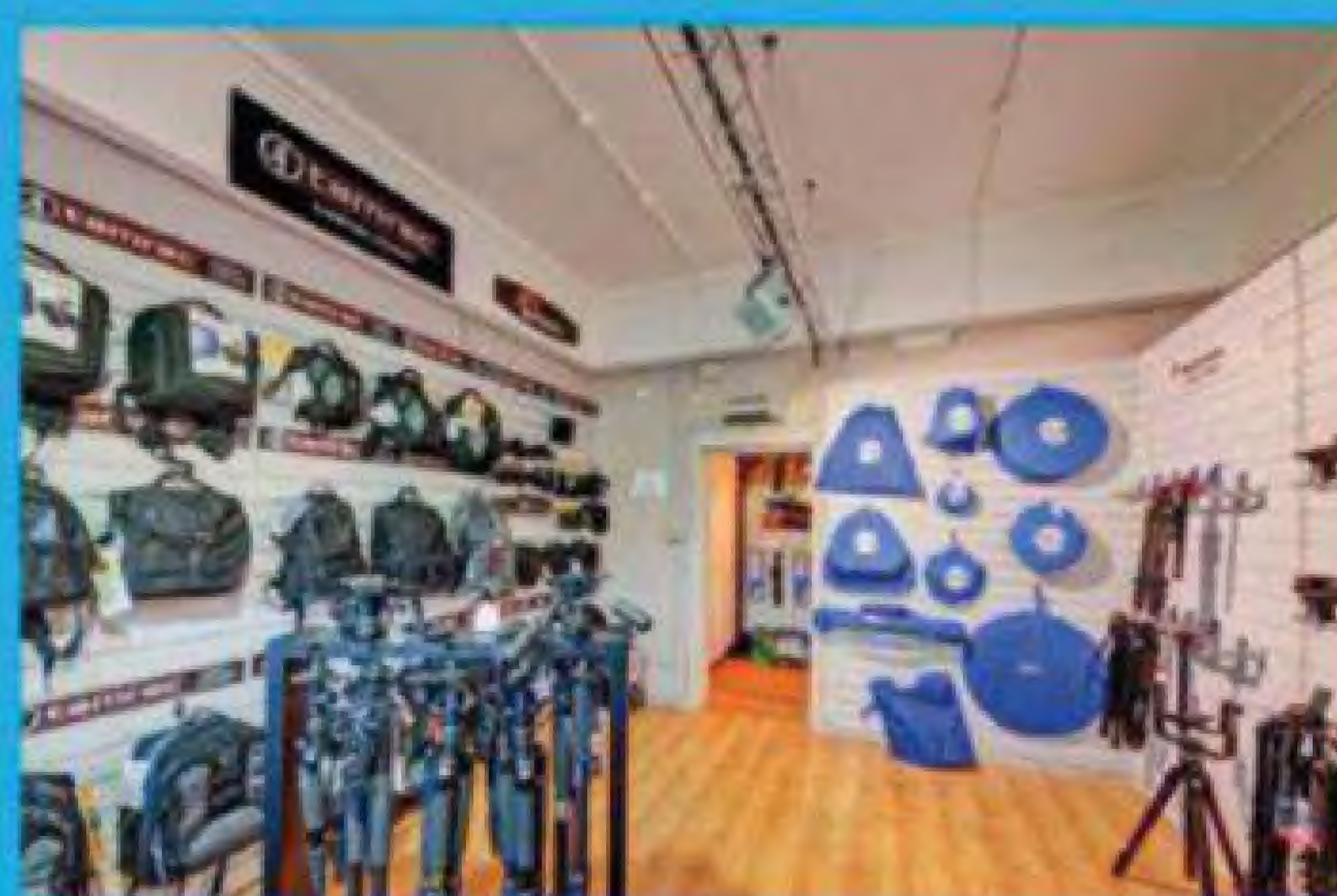
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How to shoot

# Rainy landscapes

Rain is hard to avoid when you live in the UK, so why not brave the elements and find inspiration on our wet city streets? **Lee Frost** leads the way

**WHEN** did you last venture outdoors with a camera in the rain? Chances are your answer is 'never', because of all the weather conditions Mother Nature can throw at us, rain is the least conducive to photography. It gets on our lenses and creates annoying splodges that spoil the shots we take. It tries its best to get

inside our camera and wreak havoc with the electronics. Oh, and it leaves us looking like drowned rats. Yet if you make an effort to overcome these minor technicalities, there are great images out there waiting to be captured, especially in the hectic urban landscape.

A lens hood will drastically reduce the

risk of getting raindrops on your precious lens, while a clear UV filter will protect the front element so you don't panic every time you wipe it with a cloth. A cheap polythene cover will keep your camera safe and dry in the heaviest deluge – OpTech Rainsleeves only cost £5.50 for two. And when it comes to covering yourself up, a waterproof jacket with a hood is all you need.

See, problem solved – so what are you waiting for? Rain? Ah, yes. But you won't have to wait for long. In the meantime, here are some ideas to get your creative juices flowing.

People can make excellent subjects when shooting in a rain-soaked city environment







# MONO MAGIC

**IF YOU'RE** faced with scenes or subjects that lack any colour worth bothering with, why not shoot them anyway and convert the images to black & white? Rainy scenes suit the monochromatic treatment as it simplifies everything, places more emphasis on tone and texture, and gives more creative freedom during post-production – you can boost contrast to add a stark feel, for example. I make my mono conversions using Nik Software Silver Efex Pro 2.

Streets, lanes and alleyways during and after rain make great mono subjects, especially if there's light reflecting on the wet surfaces. Street life at night is perfect too, so why not head out and shoot some documentary-style images? The high ISO necessary for the low light will add a gritty, grainy feel to the images that's in keeping with the subject matter.

Although it's possible to shoot images full of colour in the rain, the dark, sombre tone of monochrome seems to capture the mood such weather conditions instil, so from an emotional perspective it can be far more powerful.

## LOOK FOR COLOUR

**ALTHOUGH** we think of rainy weather as being very drab, if you look around you'll see that colours are still well saturated. This is because cloudy skies act like a giant softbox, producing soft and shadowless light that does not sap colour strength through high contrast. Colour also tends to be

introduced by the weather itself in the form of vibrant brollies and waterproof jackets.

Use a telezoom lens to fill the frame with colourful details or to isolate splashes of bold colour against a grey sky and dull buildings. Towns and cities are ideal for this, especially during the rush

hour. Colourful cars parked against plain walls, red telephone boxes and painted road markings can make great shots when juxtaposed with contrasting colours.

For stronger colours, try giving them a boost with the vibrance control in software, and by reducing the saturation.





© LEE FROST



## IN THE DETAIL

**AFTER** a rain shower, everything is left coated in tiny water droplets and if you move in for a closer look you'll see that they form fascinating patterns, which in turn make eye-catching images. Reflective surfaces such as a car's bodywork, or metal and plastic tables outside cafes, make great backdrops for raindrop patterns because they're plain and neutral. If you look carefully, you may even see a reflection of yourself in each droplet of water.

A macro lens is ideal for getting in really close, but it's not essential – a standard zoom with a close-focusing facility or a 50mm prime lens will focus close enough to fill the frame with a pattern of droplets. An aperture of f/8 should also give sufficient depth of field to record all the droplets in sharp focus if you are looking straight down on them – although it's also worth experimenting with different shooting angles and wider apertures so

depth of field is reduced and some of the droplets are thrown out of focus.

Raindrops running down windows can also make interesting images. For the best results, get behind the glass – which usually means going inside the building – so you can capture the raindrops backlit. Shoot from a low angle and capture them against the sky. This works particularly well at sunrise and sunset, when there's colour in the sky, or at night if there's artificial illumination outside to add colour.



A simple patio table can offer some great close-up shots



© DAMIEN DEMOLDER



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## CANDID CAMERA

**PEOPLE** hate rain. It disrupts their day, forces them to wear unfashionable clothes just to stay dry, and they arrive at work or home a steaming mess! Yet for all these reasons, rainy weather is ideal for candid photography. Capture the faces of miserable commuters as they splash along the streets, or crowds of broly-toting pedestrians trying not to get in each other's way. Find a spot

where lots of people are passing and there's an interesting background, then just hang around for a while. If you pre-focus your lens on a point, you can shoot away as folk enter the frame. They'll be in too much of a hurry to notice you, but if you're nervous about confrontation you can always shoot from the hip – or tuck yourself away so you're not seen! Your images will be more intimate

and interesting if you shoot from close range with a standard zoom, and if you dare to use it, slow-sync flash will add a Martin Parr-esque feel to the shots, as well as freezing movement and boosting colours.

When outdoors at night, find an interesting illuminated background, such as a shop window or light panel, then wait for people to pass and capture them in silhouette. You may need a high ISO at night to set shutter speeds fast enough to freeze movement and avoid camera shake, but the latest DSLRs are brilliant at ISO 3200 or even 6400, so don't be afraid to hike it up.





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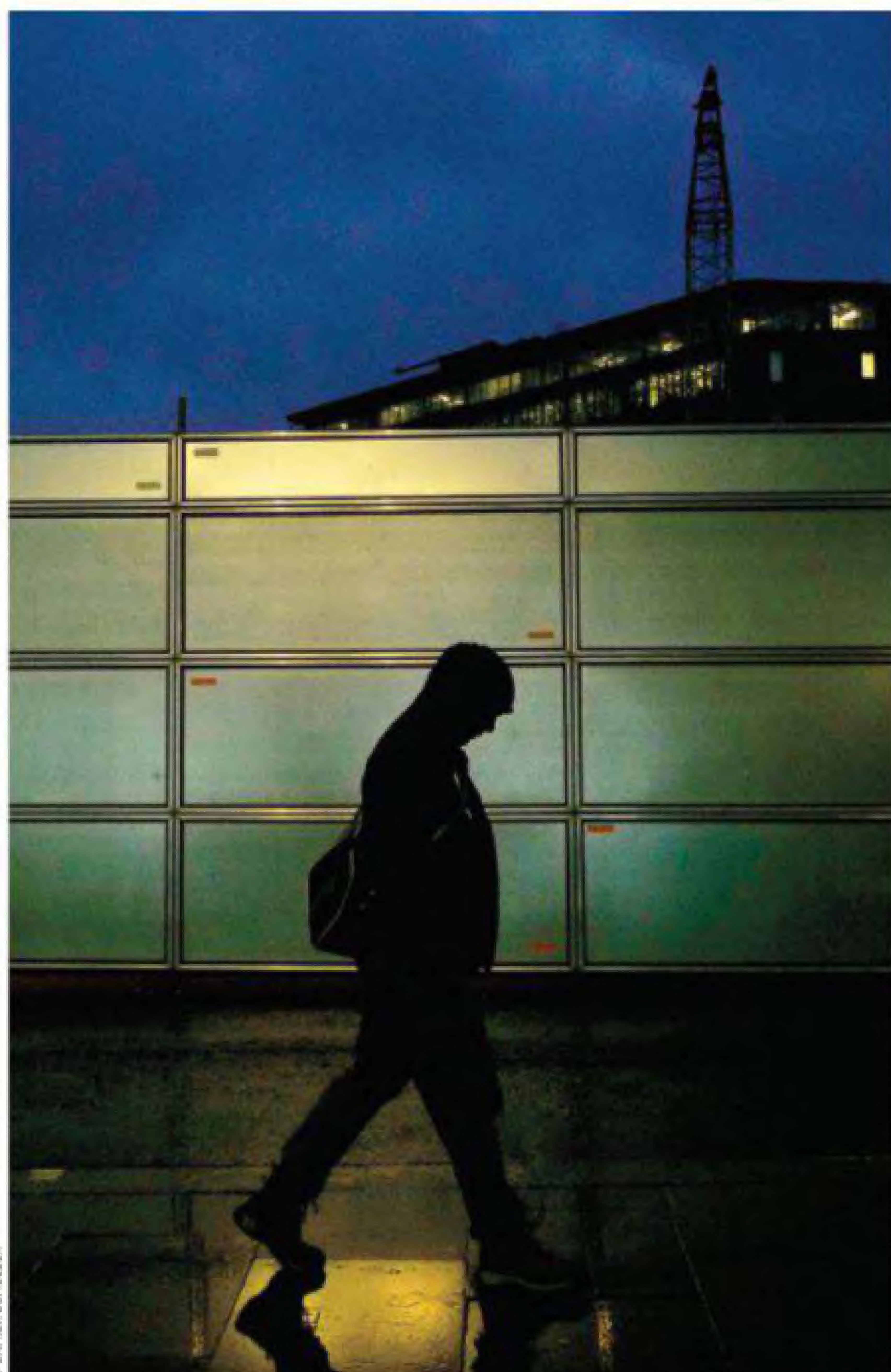
# NIGHT LIGHTS

**NIGHT** is the perfect time to shoot in, or after, heavy rain, simply because the combination of wet surfaces and vivid colours created by man-made illumination means you can't fail to take great photographs. Look for neon signs, illuminated hoardings, street lights and shop windows reflecting in wet pavements, parked cars and puddles. If there's colour in the sky, that will reflect too, although you can keep shooting long after dark on a wet night due to all the reflected colour – you don't have to include the sky in your shots because there's plenty of interest at ground level.

Street scenes and modern buildings look great with their reflections, but you can also take a more abstract approach and concentrate just on the colours reflecting in the wet streets, using a telezoom lens to fill the frame.

Ideally, you'll need to mount your camera on a tripod to keep it steady and ensure sharp results.

‘You can keep shooting long after dark on a wet night due to all the reflected colour’



© DAMIEN DEMOLDER



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# Welcome

Shooting in extreme environments might not mean a war zone to



**WHEN** Alexander Jansen started posting images of his deployment in Afghanistan to a Pentax forum, he had no idea what an impact they would have. 'My motivation was to share my experiences with the friends I'd made on Pentax forums, offering a window into an experience I knew most people will never catch even a glimpse of,' he says. Worried that his work would get ignored, the accolades and praise have been unexpected. 'I have been overwhelmed. It's been a humbling experience and I am grateful for the incredible support that I've received as a result of my postings.'

#### FROM HUMBLE BEGINNINGS

Born on Halloween 1987 in Miami, Florida, Jansen first picked up a camera at the age of ten. 'The only photograph I remember taking with it was a picture of an uncle among some sand dunes and reeds while

**Afghans performing the final of their five daily prayers at sunset – in combat gear with rifles by their sides**

visiting Jones Beach on Long Island,' he says. 'I didn't know it at the time, but by pure instinct I framed it using the Rule of Thirds. The young narcissist in me insisted on showing it off to everyone in the family.'

After a friend reintroduced him to the world of photography in college, Jansen bought a Canon PowerShot G11, which he describes as, 'My personal gateway into the world of dials and switches, and weird numbers and acronyms, that left me with very little hope of ever understanding what I had gotten myself into'.

At the same time, the young photographer harboured an ambition to serve his country. 'I had always wanted to serve in the military,' he says. 'Academically, I pursued languages, as I have a passion for other tongues and cultural studies, and I knew that if I could speak the local language I would be a tremendous asset to my unit.'

Today, Jansen is a First Lieutenant in the US Army, currently deployed to Eastern Afghanistan as a member of the 42nd Clearance Company, 54th Engineer Battalion, a combat engineer (sapper) unit that specialises in route clearance.

Although Jansen is not an official army photographer, he set himself the challenge to photographically document as much of his experience 'while deployed to an undisclosed location in Afghanistan as accurately, honestly and free of media bias as possible, without violating OPSEC [Operational Security] regarding classified/sensitive information.' His online blog has become a massive success and you can view it via the Pentax Forums at <http://bit.ly/10yZKv4>.

#### THE RIGHT KIT

Not a photographer by trade, Jansen's skills are all self-taught by way of trial and error:



# to Afghanistan

most hobbyist photographers, but **Alexander Jansen** proves that stunning photos can originate from anywhere



'I read about photography – tricks, tips, techniques, gear, and so on – with the same voracity as my friends that are obsessed with following sports,' he says.

With his developing skills, Jansen soon found his G11 wanting and he began his search for the perfect DSLR to suit his active lifestyle. 'I knew nothing about the cameras themselves, but I did know that when you get a DSLR, you aren't investing in a camera but rather into a system, and I didn't take that decision lightly,' he says.

'I had never even heard about Pentax at the time, but I knew I needed a camera that would keep up with my extremely active lifestyle. I started getting pointed towards Pentax as it was agreed upon by even those who didn't shoot with the brand to be the choice if affordable and trustworthy weather-sealing and durability were important, especially

**While on a mission in a very rural village, Jansen came across 'one of the cutest kids I've ever seen'**







## 'My cameras are always covered in dust after climbing over dried mud walls, so changing lenses would be a nightmare'

➔ in a lightweight and compact size.' By the summer of 2010, Jansen was ready to make his decision and invested in Pentax's flagship K-7 with 18-55mm WR (weather-resistant) kit lens. 'A year later I found a K-5 for an unbelievable deal, and took the plunge on the camera that would become the staple of my photography.'

Jansen now uses mostly Pentax gear, with the only exceptions being two Sigma lenses – the 8-16mm f/4.5-5.6 and 30mm f/1.4. A major reason for this is the dust and weather-resistant nature of the kit – which Jansen has tested thoroughly. 'I poured a sandbag on my cameras and lenses, and then rinsed them off in the shower,' he says.

Describing his SMC Pentax DA\* 16-50mm f/2.8 ED AL (IF) SDM lens as the 'perfect range for standard documentary photography', Jansen chooses to shoot using a two body/lens combination, attaching the 16-50mm to one and his SMC Pentax DA\* 60-250mm f/4 ED (IF) SDM to the other. 'While the initial intent was to make my photography smoother by following the ways of dual-wielding wedding photographers, the secondary purpose is to prevent the need to change lenses,' he says. 'My cameras are always covered in dust after climbing over dried mud walls, so changing lenses would be a nightmare.'

As Jansen is not an official army photographer, he has to ensure that his hobby never interferes with his duty. 'When I

have leadership responsibilities, I won't bring those DSLRs as the success of the mission has to be my priority, not photography,' he says. 'I have a Pentax Optio W90 weather-sealed point-and-shoot model that I clip to my vest at all times for photos in a pinch.'

### OVERCOMING CHALLENGES

The challenges of being a photographer in a war zone are not limited to an inability to carry heavy cameras or swap lenses, though. 'Thankfully I have never taken enemy fire while in that role,' says Jansen. 'It is miserable enough to be shot at (especially when you can't see where it is coming from), but walking around with all that gear, which averages 50-75lb, and trying to climb walls, hop over streams or ditches, and balance on narrow catwalks is a humbling experience even for the most physically capable the first few times you do it. Now add to that \$3,500 worth of personal gear (which I bought myself and the Army would not have reimbursed me in the event of damage), and it's a difficult and dangerous juggling act. It's especially so when you consider that I still carry my rifle and a couple of grenades, and in the event of a life-threatening situation, I will shoot with lead and not raw.'

Seeing Jansen's image of an IED exploding under controlled detonation (see his online blog), you can't help but wonder how the photographer keeps his cool to get the shot.



**Top left: SPC Christopher Alston passes in front of an 'up-armored' vehicle**

**Above: Two mountaineers prepare to make their descent on the glacier at the Mont Blanc Massif from the Aiguille du Midi**

'Everything happens quickly, but in a surreal sort of way,' he says. 'Your senses heighten as time slows down, your immediate thoughts being the safety of those near the blast.'

Although the most pressing danger comes from an enemy, keeping his kit safe from the environment is also a challenge, but one that he has a degree of control over.

'I've never had a single issue with dust on my sensors for the entire 12-month deployment in Afghanistan,' says Jansen. 'I turn my cameras off and on a lot (as a four-hour patrol is considered extremely short), and one thing I've really come to love is Pentax's ability to clean the sensor by vibrating or shaking it every on and off cycle. It's ultrasonic on the K-7/K-5, but when it was first turned on with my K-30, I thought the camera was broken from the rattle!'

### A PHOTOGRAPHER FIRST

Like many photographers before him, Jansen's images of conflict are vitally important. They offer an unfiltered and unbiased view of what is really happening, and ultimately







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# HISTORY OF COMBAT PHOTOGRAPHY

Look back to the early 1800s and photographers sought to capture conflicts with their cameras. Although they were unable to shoot action photographs, the desire to present the truth to the public remained. These photographers endure enemy action and harsh conditions to provide a first-hand look at the realities of war. And because of this dedication, they have created some of the most iconic images of all time.

**1855**

Roger Fenton's 'The Valley of the Shadow of Death'

**1936**

Robert Capa's 'The Falling Soldier'

**1940**

Herbert Mason's 'St Paul's Survives'

**1945**

Alfred Eisenstaedt's 'V-J Day in Times Square'

**1945**

Joe Rosenthal's 'Raising the Flag on Iwo Jima'

**1968**

Eddie Adams' 'Saigon Execution'

**1972**

Nick Ut's 'Napalm Attack, Route-1, 1972'



© AP PRESS ASSOCIATION IMAGES

Eddie Adams won a Pulitzer Prize for his 'Saigon Execution' image





➔ provide a much-needed context of whatever the conflict is to those who will never see it first-hand. 'When a photograph is doctored, whether by Photoshop or even something as simple as careful cropping, the entire message conveyed by the picture can be significantly altered, and that impression, however inaccurate and skewed, burns brightest in our memories compared to anything else,' he explains. 'Photographs are a powerful weapon and are the only true communication medium in which there is

**'We have a spot that we use as a driving range, using clubs and balls supplied by a friend of one of the soldiers,' says Jansen**

no language barrier. As such, and especially in such trying circumstances, their usage commands the need for incredible maturity and responsibility.'

Photographing in areas of military significance means Jansen needs to be very aware of the details he leaves in, and takes out, of every image. 'I vet my own images and decide what gets published in my postings and what doesn't,' he says. 'If something sensitive does get published, I'll black out the sensitive part(s) so the context and the story behind the image can still be shared, assuming that the photography no longer poses any threat.'

When he's not working, Jansen still carries his camera with him wherever he goes. An avid traveller, the soldier has recently returned from New Zealand as part of a 15-day R&R (rest and relaxation). 'My girlfriend accompanied me on the entire trip,' he says, 'and she was wonderfully patient with my passion for photography, as I sometimes spent over an hour trying to set up a shot.'

Asked what techniques or genres he'd like to try his hand at next, his response is enthusiastic. 'I would love to delve more into wildlife photography, and macro is also of particular interest to me, especially extreme macro,' he says. 'My first (and so far only) attempt at focus stacking was a camel spider I found outside my barracks in Afghanistan, at 1:1 magnification. It was a really fun, albeit challenging project with a result that came out a lot better than I expected it would.'

#### THE NEXT STEP

So what's next for this hobbyist who's captured the imagination of fellow forum goers and photographers? 'I have a dream of being a photojournalist, along the lines of Steve McCurry,' says Jansen. 'I remember studying his famous "Afghan Girl" photograph and fantasising about emulating

his work with a version of my own while in Afghanistan. Sadly, I have so far failed in that endeavour.

'I would love to work for *National Geographic* as a travel/adventure writer and photographer, and if I hone my skills (and patience), then being on assignment as a wildlife photographer would be incredible as well. Regardless, in the likely event that that doesn't pan out, then just an opportunity to continue exploring the corners of the world and the incredible people within them, photographing my journeys and adventures along the way would be great.'

As a photographer, Jansen may not be a household name, but what he does have, like so many amateur photographers, is a passion – a passion to improve, to inspire others, to take great photos.

'I remember trying to find my "niche",' he says. 'Was it going to be macro? Travel and adventure photography? Portraiture? Or what about landscape? I've read countless times that it is important to focus on something specific and explore every aspect and angle of whatever that may be.'

'While getting very frustrated by my lack of direction and desire to focus on one and neglect the others, I came across a professional photographer's website [Jim Radcliffe at [www.boxedlight.com](http://www.boxedlight.com)] and his introduction hit home. Reading it caused me to have an epiphany: "Why do I need to restrict myself to just one photographic pursuit? I love photography, so denying countless photographic opportunities for the sake of a 'specialisation' is crippling. I shoot what I shoot because I love to shoot, and whatever it is just so happened to be in front of my camera at the time."

'For all those of you that feel stifled in your creativity, just go out and find, in the words of Jim Radcliffe, that "something, some place or someone waiting to be photographed".' **AP**

## WHY PENTAX?

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# Great grey owl

**1** The strong frontal lighting was critical in highlighting the detailed patterns on the owl's face  
Canon EOS 5D Mark II, 85mm, 1/250sec at f/14, ISO 400



## EDITOR'S CHOICE

SEE MORE ONLINE AT  
[AMATEURPHOTOGRAPHER.CO.UK/SPOTLIGHT](http://AMATEURPHOTOGRAPHER.CO.UK/SPOTLIGHT)

Olly Clarke has done a wonderful job of capturing the owl's personality here with the striking pose, strong lighting and magnificent detail. A great animal portrait – *Debbi Allen, deputy editor*



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3



## Olly Clarke West Sussex

Although he first encountered photography at A level, Olly Clarke found that he didn't get on with the darkroom and only really developed his interest when he received his first DSLR, a Canon EOS 400D. 'You can never predict the true result until you see the image on the back of your screen,' he says. 'This is definitely the case with animals.' Clarke went on to do a degree at the Cambridge School of Art, and now specialises in photographing animals in the studio. He is looking forward to getting closer and more personal with his subjects after his recent purchase of a 100mm macro lens. To see more of Clarke's images, visit his website at [www.ollyclarkephotography.co.uk](http://www.ollyclarkephotography.co.uk).

### Reptile eye

2 Clarke had more to worry about here than just his camera: 'There were several times when I thought I could have been bitten!' he says  
Canon EOS 5D Mark II, 24-105mm, 1/160sec at f/7.1, ISO 400

### Chameleon

3 With this fun, colourful image of a chameleon puffing up its throat, Clarke aimed to portray its 'grumpy' personality  
Canon EOS 5D Mark II, 24-105mm, 1/200sec at f/18, ISO 400



## Ben Zanyi Dorset

Ben Zanyi, 29, has been using a DSLR for the past six years and has been interested in the arts ever since he was a child. He loves all forms of photography, but has a particular affinity for landscapes. His speciality is long exposures, as demonstrated on these pages, and he thoroughly enjoys creating these kinds of photographs. 'The most charming idea is that in one single frame I am able to capture several moments – the passing of time, so to speak,' he says. Zanyi has plans to add more strings to his bow in the future as he would like to become involved in portrait photography, and is planning a trip to Iceland to photograph the aurora borealis.

### Durdle Door

**1** With this overcast image, Zanyi shows that great landscapes are possible even in difficult light conditions

Canon EOS 5D Mark II, 17-40mm, 120secs at f/10, ISO 50, tripod, ND filter

### Rocks at Kimmeridge

**3** Zanyi specialises in long exposures, which are used to great effect here to create the smooth effect on the water

Canon EOS 5D Mark II, 17-40mm, 200secs at f/5.6, ISO 200, tripod, ND filter

### Moody Kimmeridge

**2** This haunting image has been classically composed according to the Rule of Thirds

Canon EOS 5D Mark II, 17-40mm, 40secs at f/6.3, ISO 100, tripod, ND filter

### Grass at Southbourne

**4** The clouds streaking across the sky are what give this image a feeling of motion and fluidity

Canon EOS 5D Mark II, 17-40mm, 60secs at f/8, ISO 100, tripod, ND filter



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3



5



### Rocks at Southbourne

**5 The unusual cloud formation in this image makes the highlights very central**

Canon EOS 5D Mark II, 17-40mm, 100secs at f/8, ISO 100, tripod, ND filter

### Southbourne

**6 The disparate elements of the ruined pier form a leading line through this moody, evocative image**

Canon EOS 5D Mark II, 17-40mm, 30secs at f/11, ISO 100, tripod, ND filter







**Porthcurno Beach**  
**1** A short exposure was key to achieving the silhouette effect McCulloch was after here

Canon EOS 550D, 24-60mm, 1/4000sec at f/5.6, ISO 100, tripod, shutter release

**Gwithian Beach**  
**2** The reflection in the wet sand adds another element to this image, which was taken in early morning light

Canon EOS 400D, 24-60mm, 1/250sec at f/8, ISO 100, tripod, shutter release

**Reflection**  
**3** McCulloch says he was aiming to create a 'semi-vintage' look for this image of a mirror reflection

Canon EOS 550D, 24-60mm, 1/8sec at f/2.8, tripod, shutter release



## Don McCulloch Cornwall

Photography is a medium that Don McCulloch uses to express himself and his imagination. He has long enjoyed capturing the landscapes of Cornwall, but has recently started working with a model to produce a series of photographs exploring various locations, poses and styles. 'I love the fact that I can visualise a picture in my mind and try to create that picture using nothing more than a camera – it's magic!' he says. Recently, McCulloch has been getting to grips with the HD movie function on his Canon EOS 550D, and hopes to try making some short films.

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# Scandinavian noir

Documentarian **Pentti Sammallahti** is one of Finland's finest photographic exports. **Jon Stapley** picks up his new book *Here, Far Away*, and attempts to get the measure of his photography

**YOU WOULDN'T** be blamed for not being overly familiar with the name Pentti Sammallahti. Although he has been described as one of Finland's most noteworthy and prolific documentary photographers, and has worked to great acclaim for more than 40 years, he's hardly a household name in the UK. He exhibits frequently, in this country and in others, but interviews with him are near-impossible to find, and information about the man behind the photos is thin on the ground. He has released books and monographs of his various photographic explorations, but only now do we get a more substantial retrospective in ink-and-paper form. The book, *Here, Far Away*, is a retrospective, and it is, befittingly, a thick and beautiful tome with more than 300 photographs that provide a testament to a singular talent.

## DEFINING AN ARTIST

So what kind of photographer is Sammallahti? Although the 'documentary' label is frequently touted, in practice it's a more difficult question to answer than you might think. Leafing through this book – seeing images of landscapes, seascapes, wildlife, people, interiors and streets – it becomes apparent that there are few real

constants in his work, in terms of both style and subject.

It is only possible to pick out a couple of threads that run consistently through Sammallahti's work, one of which is the use of black & white. Sammallahti is a master of monochrome and of composing a photograph that is augmented by black & white. Lone, dark-clad travellers walk in blankets of snow, white water-foam tops dark swirling seas and shafts of light pierce uniform grey skies. In one early image, taken in Namibia, a group of flamingos stop to drink from a small pool, their bright bodies silhouetted against the shadows of the long grass (right). It seems curious that a photograph of such vividly colourful birds could be made more interesting by the removal of colour, and yet it is. The foreboding grey surrounding the birds causes them to stand out all the more vividly, and heightens the feeling of vulnerability in the image. The monochrome augments the narrative rather than detracts from it.

The other constant, which isn't immediately obvious on leafing through the pages of the book, is Sammallahti's dedication to mechanical printing – and if this book has a weakness, it's that glossy



**This image of flamingos, from Mount Etjo in Namibia, shows how monochrome can heighten the impact of a relatively simple shot**

paper doesn't quite capture the feeling of viewing a beautiful film print.

## MULTIPLE GENRES

Of course, the use of black & white and film don't make it any easier to establish what genre of photography Sammallahti is working in, and the book's minimalist





captions aren't much help, either. Bleak, stark landscapes and seascapes from the Scandinavian mountains and coast dominate the opening chapters, but they swiftly give way to shots of animals, both wild and domesticated. Some of Sammallahti's most frequent muses are dogs, and he has an exceptional talent for capturing them in humorous and memorable poses. There are interior and architectural shots, too, and even a few in the style of posed portraits.

Sammallahti also displays the sharp eye of a contemporary street photographer for interesting faces and fleeting moments. A photograph taken in Karelia, Russia, of a group of young boys attempting to push free a mud-stuck car (below), is filled with

fascinating little details, from the grins of two children who have spotted the photographer to the captured motion of an excitable dog jumping around the bogged-down vehicle. This image also takes the form of a panorama, which is another staple of Sammallahti's photography, with panoramic subjects ranging from duck-filled lakes to trains of camels shot with a gloriously wide angle.

One memorable example comes in the form of a shot of a man traversing a snow-swept plain with two dogs, taken in Tuva, Siberia (above). Compositionally, it's a simple shot, but it works well because the flat angle combines with the near-featureless monochrome landscape to trick the viewer's perspective – at first glance it looks like the

hut to the right of frame is smaller than the dogs in the foreground.

### THE TRAVELLER

Sammallahti's lens has roamed the world extensively over the past four decades, and the images in *Here, Far Away* span several continents. He takes the viewer from Ireland to the USA by way of Scandinavia, India, Estonia, Nepal and Morocco. What is remarkable, though, is how often the place a photograph was taken in seems so unimportant to its effectiveness, which is an unusual trait for a documentary photographer. It's not unusual for a reader to encounter two images sharing a double-page spread that complement each other perfectly, and then to turn to the back of the book and find they are, in fact, separated by both an ocean and a decade.

Perhaps it is best not try to pin Sammallahti into a genre. In one of the book's later chapters, images of people hurrying past a featureless blank wall are accompanied by short pieces of musical score, composed by the man himself. These images and notations come from an earlier collection of Sammallahti's work called *Andante*, an Italian word that directs a musician to proceed at a moderate pace, neither too fast nor too slow. It's a term that seems vague by its definition, but it has a precise intended meaning and is especially apt for a photographer who has proven so difficult to define.

Sammallahti has the speed to lunge for the right moment when it presents itself, but also the patience and care required to produce gorgeous film prints in an age of ever-increasing digital convenience. Similarly, one might be tempted to race through a book like this, but it is best digested over leisurely sittings. Less than a household name Sammallahti may be, but this book is a perfect opportunity to rectify that. **AP**

**A man and his two dogs cut lonely figures on the snowy plains in this image, taken in Ulug-Khem, Tuva, Siberia, Russia**

**Sammallahti often uses a wide angle to balance several different elements in a single image**

*Here, Far Away*. ISBN 978-1-907893-26-1, is published by Dewi Lewis Publishing, priced £45





Amateur Photographer's...

## ICONS OF PHOTOGRAPHY

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# Sir John Herschel by Julia Margaret Cameron

**Julia Margaret Cameron's** portrait of this eminent Victorian is one of the most striking portraits of the era, writes **David Clark**

Julia Margaret  
Cameron, 1868.  
Portrait by an  
unknown  
photographer



**WHEN** 51-year-old Julia Margaret Cameron made the journey from her Isle of Wight home to Collingwood, near Hawkhurst in Kent, to photograph Sir John Herschel in April 1867, it was the fulfilment of a long-held ambition. She held Herschel in high esteem and regarded photographing him as a great honour.

'He was to me as a Teacher and High Priest,' she wrote in her 1874 book *Annals of my Glass House*. 'From my earliest girlhood I had loved and honoured him, and it was after a friendship of 31 years' duration that the high task of giving his portrait to the nation was allotted to me.'

Herschel (1792-1871) was one of the most famous people of his age. An accomplished mathematician and an internationally famous astronomer, he was also a chemist who made significant advances in photography. They included the invention of the cyanotype process and the use of hyposulphite of soda as a way of 'fixing' images and making them permanent. He was the first person to apply the terms 'positive' and 'negative' to photography and, in 1839, coined the term 'photography' itself.

Cameron had first met him in 1836, when she was in South Africa while recuperating from illness and he was conducting astronomical observations. They corresponded afterwards and became life-long friends. It was Herschel who first introduced Cameron to photography, although she was unable to devote herself to the medium until the last of her six children had grown up.

She was given her first camera in December 1863 by her daughter and

son-in-law. As the wife of a wealthy coffee plantation owner, Cameron had the necessary time and financial resources to devote herself to the medium and she quickly became fascinated with its artistic potential. She used the wet-collodion process, which involved coating the glass plates, exposing and developing them while wet. After months of trial and error, she became adept at using this difficult and hazardous process.

She started with photographs of family and friends, and then moved on to her wider social circle. Cameron was very well connected and knew many of the major figures of the Victorian era, including the poets Tennyson, Longfellow and Browning and the naturalist Charles Darwin. She gradually photographed them all. By 1867, she was ready to take on her greatest challenge: to photograph Herschel, the man she most admired.

'When I have such men before my camera, my whole soul has endeavoured to do its duty towards them in recording faithfully the greatness of the inner as well as the features of the outer man,' Cameron wrote in *Annals of my Glass House*. 'The photograph thus taken has been almost the embodiment of a prayer. Most devoutly was this feeling present to me when I photographed my illustrious friend, Sir John Herschel.'

Around a year before doing the portrait, Cameron bought a new camera which allowed her to make large 15x12in plates. Its Rapid Rectilinear lens also enabled her to get very close to her subjects and make virtually life-sized

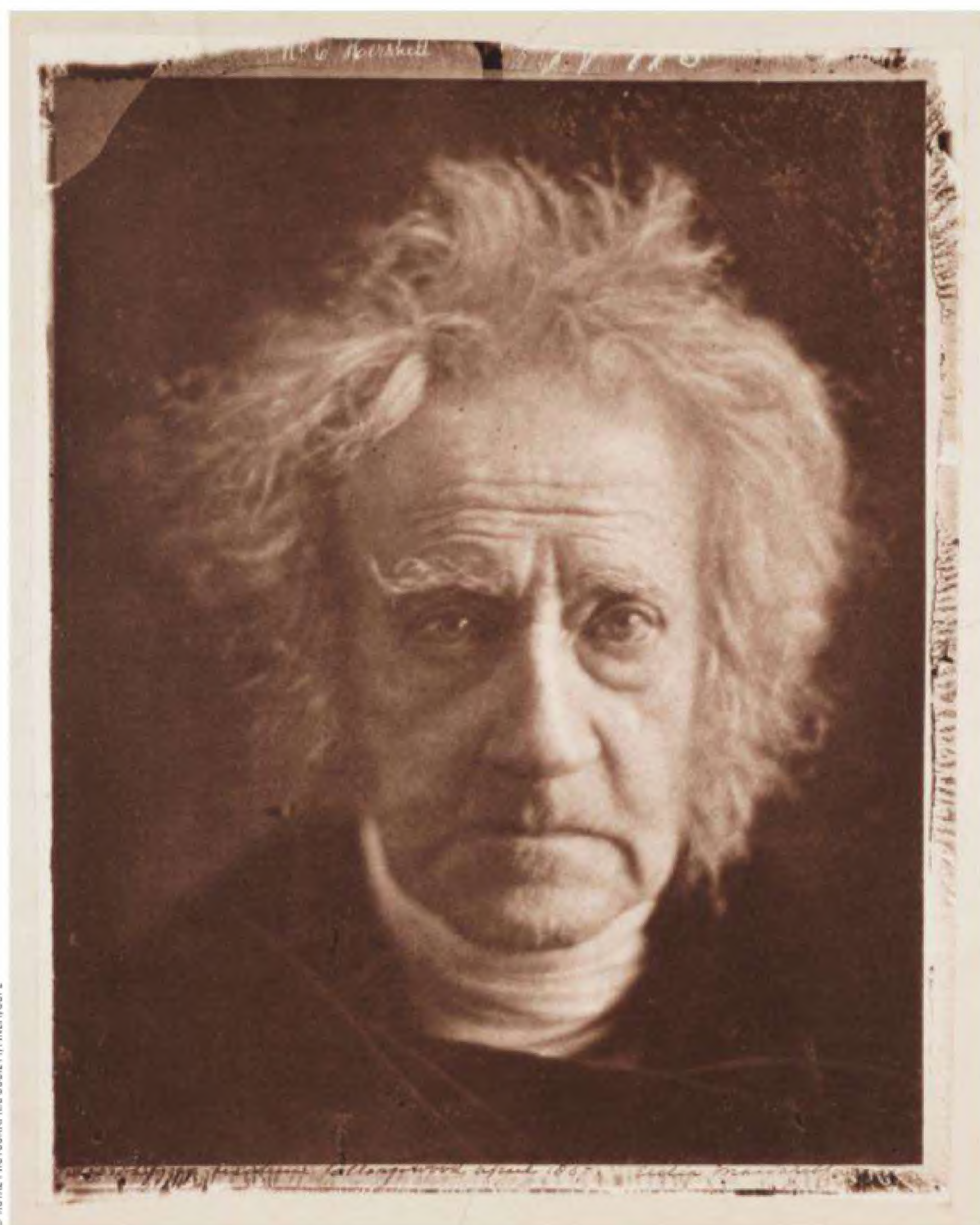




Sir John Frederick  
William Herschel,  
1st Bt, by Julia  
Margaret Cameron.  
Albumen print,  
1867

*Portrait taken at his own residence, Bath, 1867. Julia Margaret Cameron.*  
*Sir J. F. W. Herschel*





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Cameron made four portraits of Herschel on the same day, including this haunting image

→ images of their heads. The portraits she produced – creative, often deliberately soft-focused and less than technically perfect – were very different from the sharply focused, stiff and formal poses recorded by most commercial portrait photographers of the period. Cameron's work was often criticised by the photography establishment, but praised in artistic circles.

Cameron undertook the lengthy journey from the Isle of Wight to Kent with her camera, the glass plates and all the associated darkroom chemicals and equipment. She clearly knew the image she wanted to create and, before travelling, had written to Herschel's wife about the kind of room she needed. 'The room cannot be too humble,' she wrote, 'if it is capable of having all light excluded except that of one window or one aperture which I will myself cover with yellow calico, that is all I desire.'

Cameron had a particular idea of how she wanted to present the 75-year-old Herschel. She used a dark background and covered his clothes with a black cloth, thereby concentrating attention on his face. She specified that his hair should be washed and dried before the session, but deliberately left tousled. The exposure time for the four plates she exposed is unknown, but it could have been 3–4mins each.

In one of them (see page 47), she asked

Herschel to wear a black cap and to look away from the camera, as if lost in thought. He was also facing away from the window, so that the light fell across his face and emphasised the skin texture. This was the most successful of the portraits and has become the definitive image of Herschel.

Cameron recognised that she had made an important portrait and, although an amateur, was astute about the marketing and sale of her work. She made several prints and asked Herschel to put his signature on the mounts to increase their value, selling them for the unusually high price of £1 each at Colnaghi's, her print dealers in London.

Aside from its commercial value, the portrait became one of Cameron's personal favourites and she placed it on the first page of a revised album of her prints she presented to Herschel in 1867.

Herschel himself was highly impressed by the portrait and wrote Cameron a letter praising it. 'The picture of the old paterfamilias with the black cap on is, I think, the climax of photographic art,' he wrote, 'and beats hollow anything I beheld in photography before.' **AP**

**Thanks to Philippa Wright, curator of photographs at the National Media Museum, for her expert advice during the writing of this feature**

## 1860s events

### 1860

Florence Nightingale sets up her training school for nurses at St Thomas' Hospital, London

### 1861-65

The American Civil War is fought between the United States (the Union or the North), led by President Lincoln, and several Southern states (the Confederate States of America)

### 1863

The Football Association, football's governing body, is founded in London

### 1865

President Lincoln is assassinated by Southern sympathiser John Wilkes Booth

### 1865

William and Catherine Booth found the East London Christian Mission, later renamed The Salvation Army

### 1866

The Metropolitan Fire Brigade, later named the London Fire Brigade, is founded

### 1866

The first transatlantic telegraph cable is laid, a significant landmark in communication between America and Europe

### 1867

Three colonies of British North America are united to form the federal Dominion of Canada

### 1869

Russian author Leo Tolstoy publishes his epic novel *War and Peace*

### 1869

The Suez Canal in Egypt, which connects the Mediterranean Sea and the Red Sea, opens after ten years' construction

### FURTHER INFORMATION

**Books:** For a small-scale introduction to Cameron's work, see *Julia Margaret Cameron* by Joanne Lukitsch (in the Phaidon 55s series). A more detailed analysis is available in *Julia Margaret Cameron: A Critical Biography* by Colin Ford (2003). Finally, *Julia Margaret Cameron: The Complete Photographs*, by Julian Cox and Colin Ford, is excellent but expensive and out of print (the cheapest copy is almost £300 on Amazon).

**Websites:** More examples of Cameron's work can be found on the Science and Society Picture Library website ([www.scienceandsociety.co.uk](http://www.scienceandsociety.co.uk)). Further information on her life and work can be found on the websites of the National Media Museum ([www.nationalmedia-museum.org.uk](http://www.nationalmedia-museum.org.uk)) and the Victoria & Albert Museum, ([www.vam.ac.uk](http://www.vam.ac.uk)).



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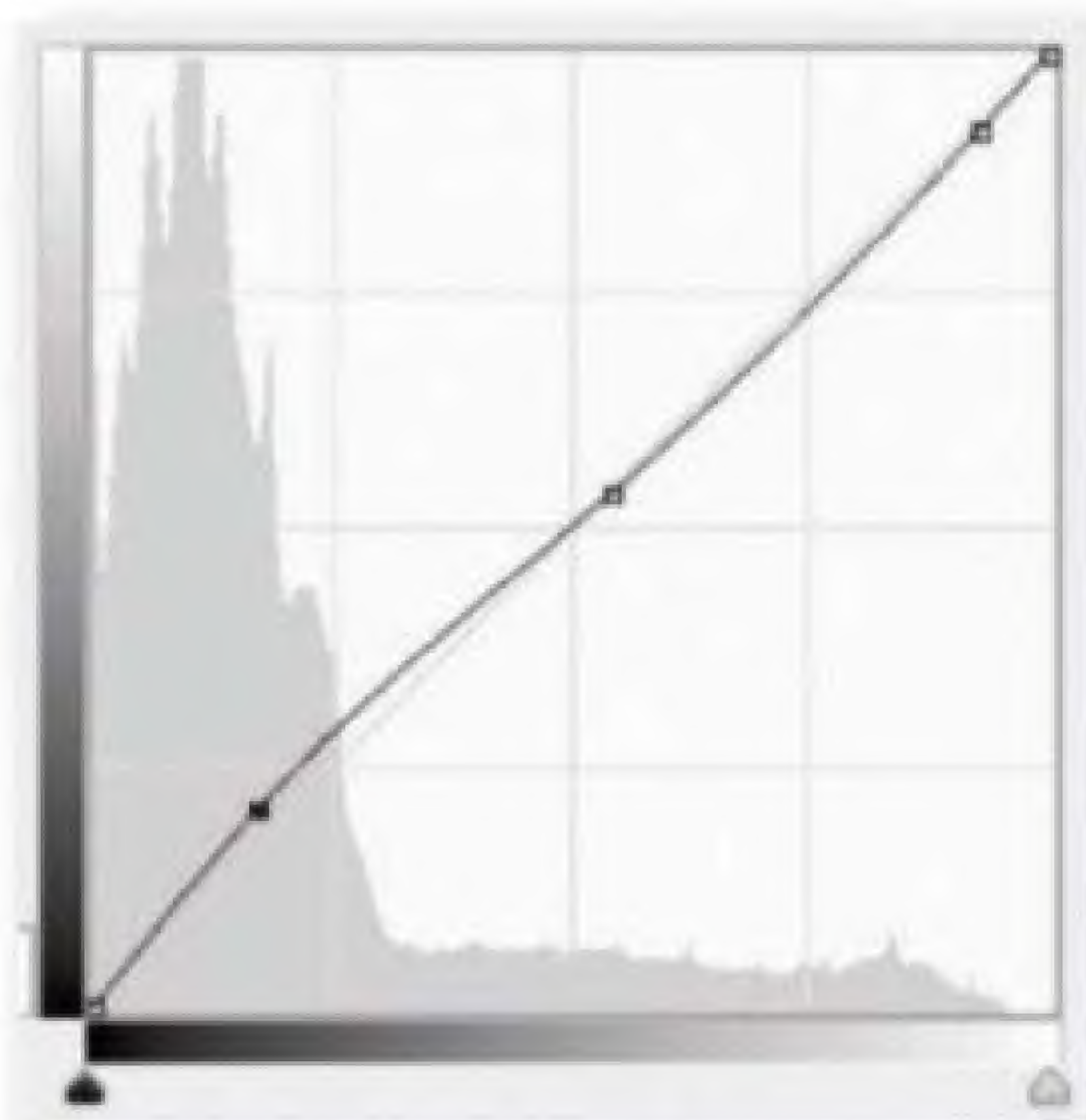
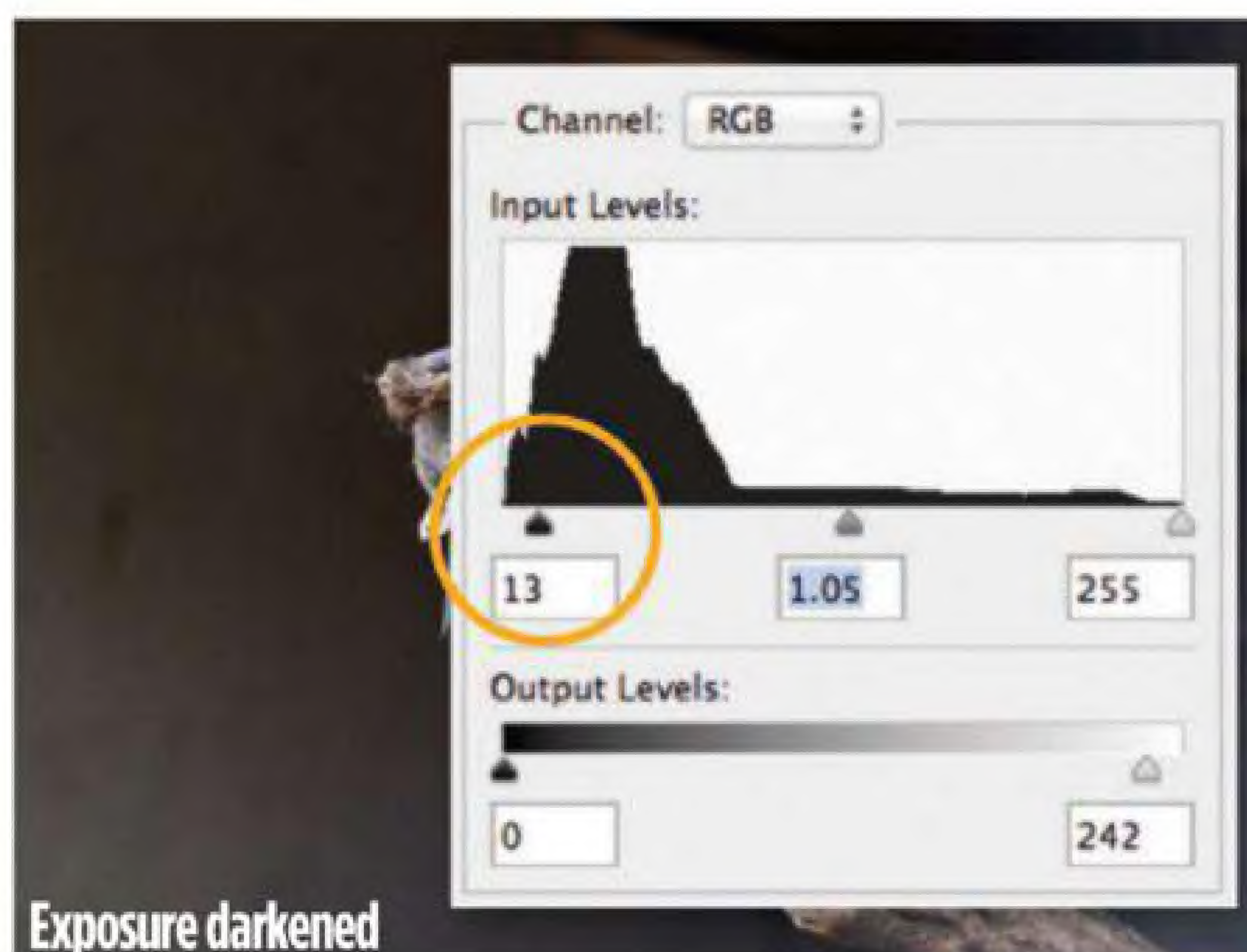
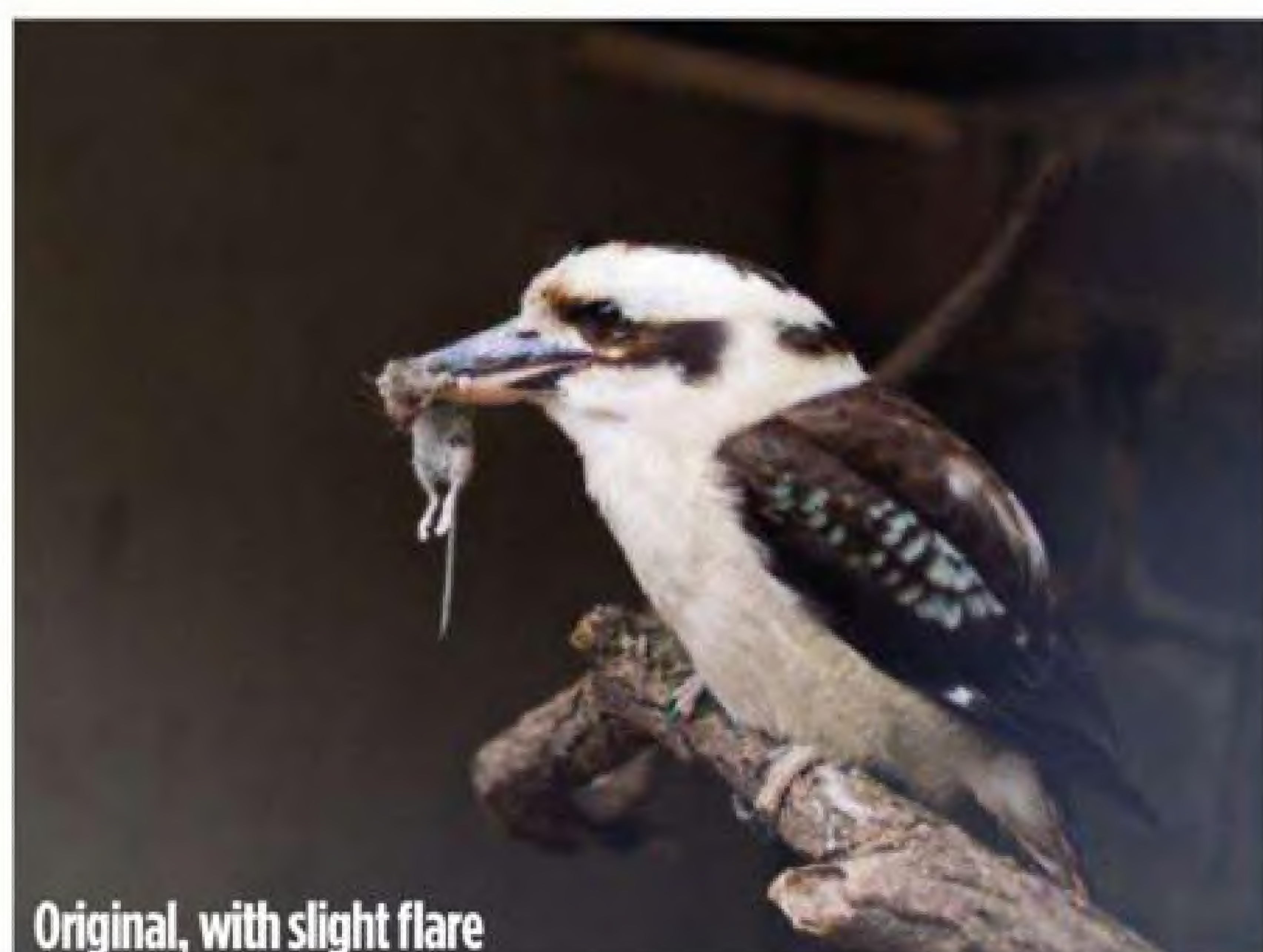
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# AP Appraisal

Expert advice, help and tips from AP Editor Damien Demolder



## Stefan Gorbey Prey

Panasonic Lumix DMC-GF1, 50mm, 1/320sec at f/2, ISO 100

**THIS** is a pretty impressive moment, of a kookaburra with a poor unfortunate mouse posing perfectly in its beak, and Stefan was lucky to be there at the right time with his camera. That he was using a 50mm lens on a Panasonic micro four thirds body suggests that he was in a zoo of some sort, as getting so close otherwise would be very hard. That it was shot through glass would also explain the flare on the right of the picture – that's obviously a reflection of something that has become quite a distraction.

Shooting through glass always reduces contrast, so my first job was to put the blacks back by bringing up the left-hand slider in Levels, taking the opportunity to dampen the whites with the right-hand output slide, and to darken the exposure a little.

I then used an inverted curve to tackle the midtone contrast. My intention was to brighten some of the darker midtones while darkening the brighter tones – the latter in an attempt to add more detail to the bird's plumage. It worked a little, but to finish the job I used the Burn tool – first on the shadows and then on the midtones – to make a greater difference between the feather tops and undersides.

The flare in the right of the frame can be partly corrected by burning in the shadows and the midtones, but it takes a long time



to make it look convincing and not just darkened. As the main subject, the mouse, is quite small in the frame anyway, I took the option to crop the aberration away, thus making the subject much more prominent. A final bit of burning around the edges of the frame helps to keep our attention on the bird and has removed the brighter distractions of the background, while a pass of Unsharp Mask (amount 300%, radius 0.6, threshold 3) completed the job.



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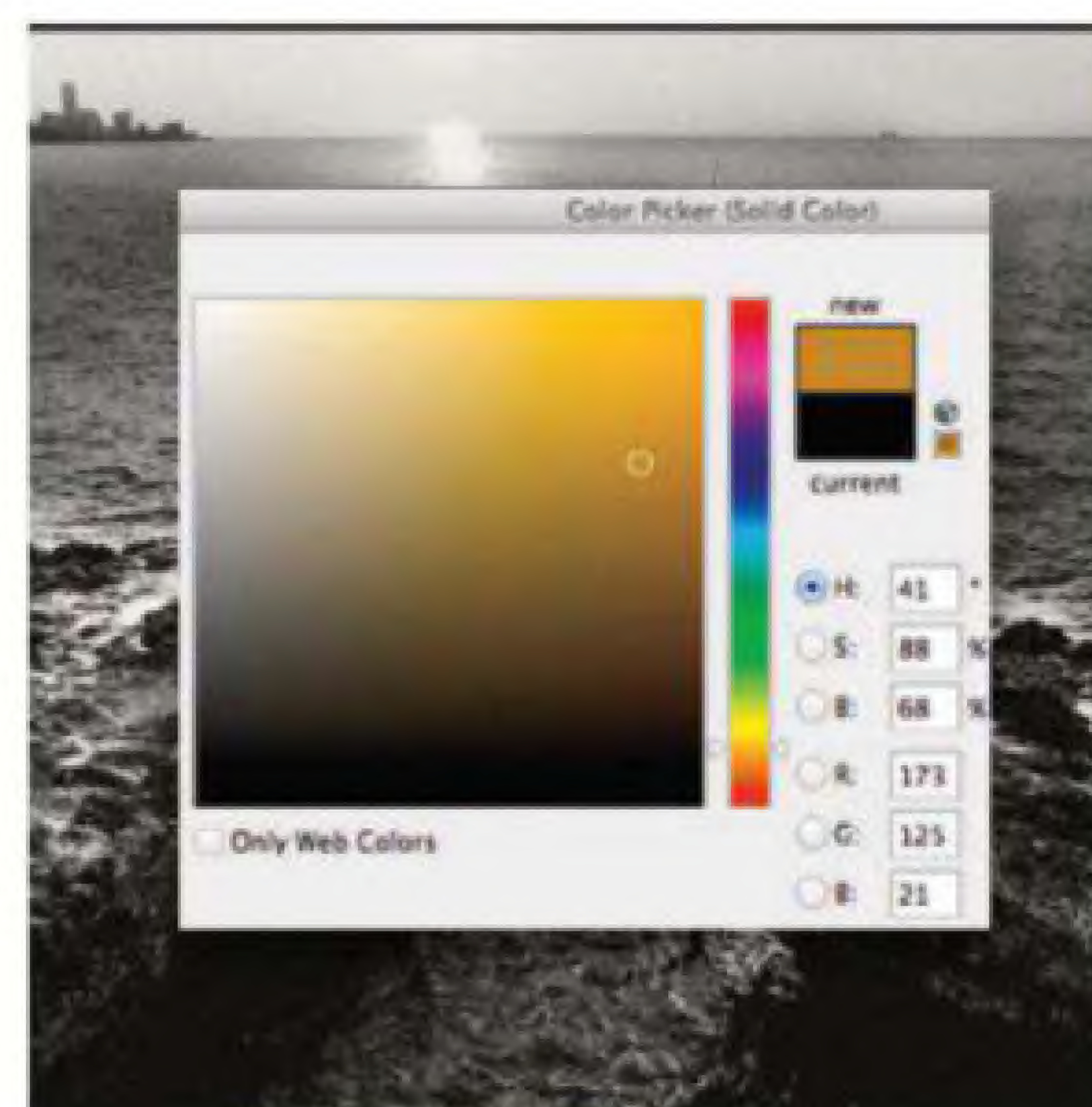
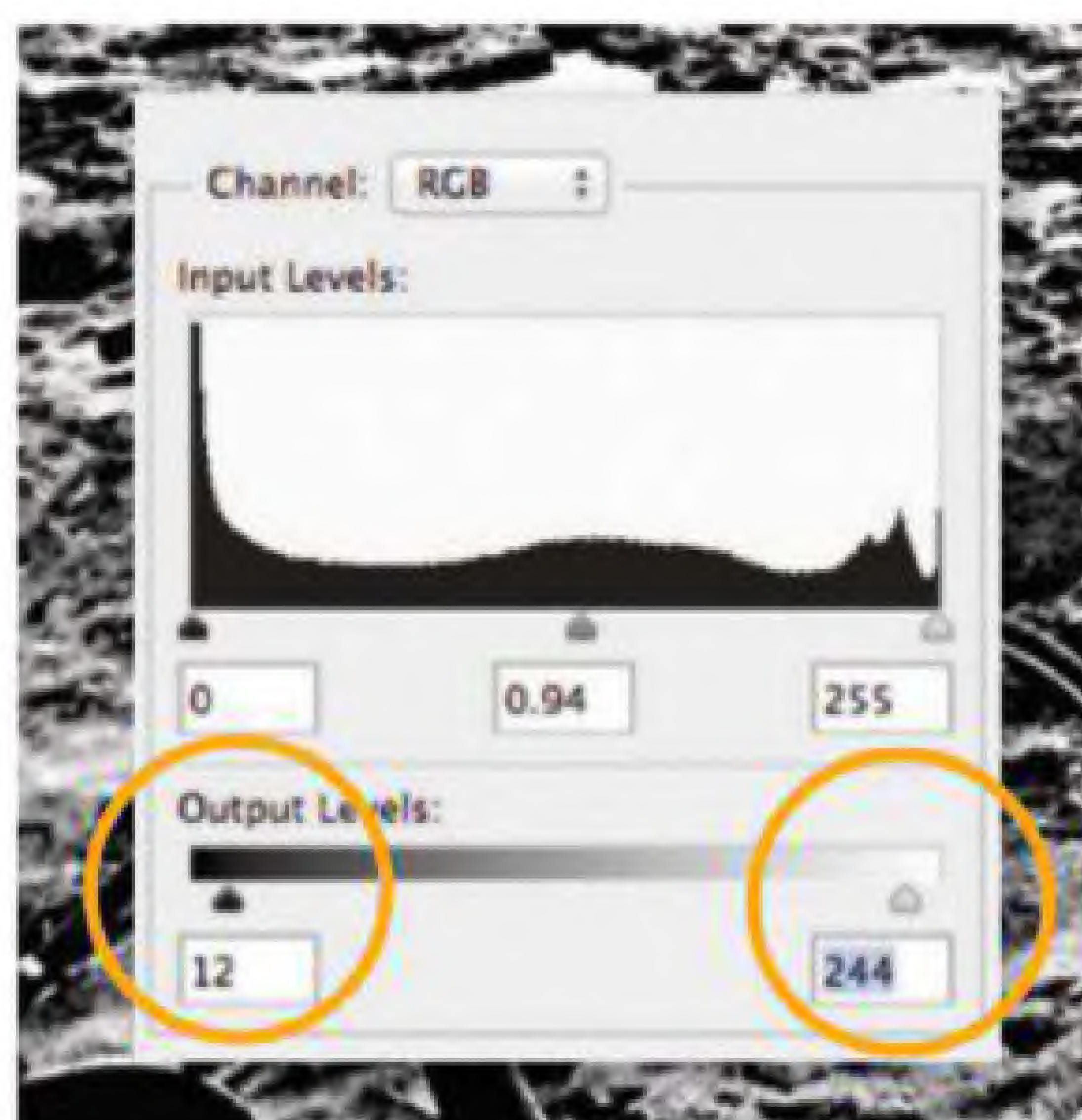
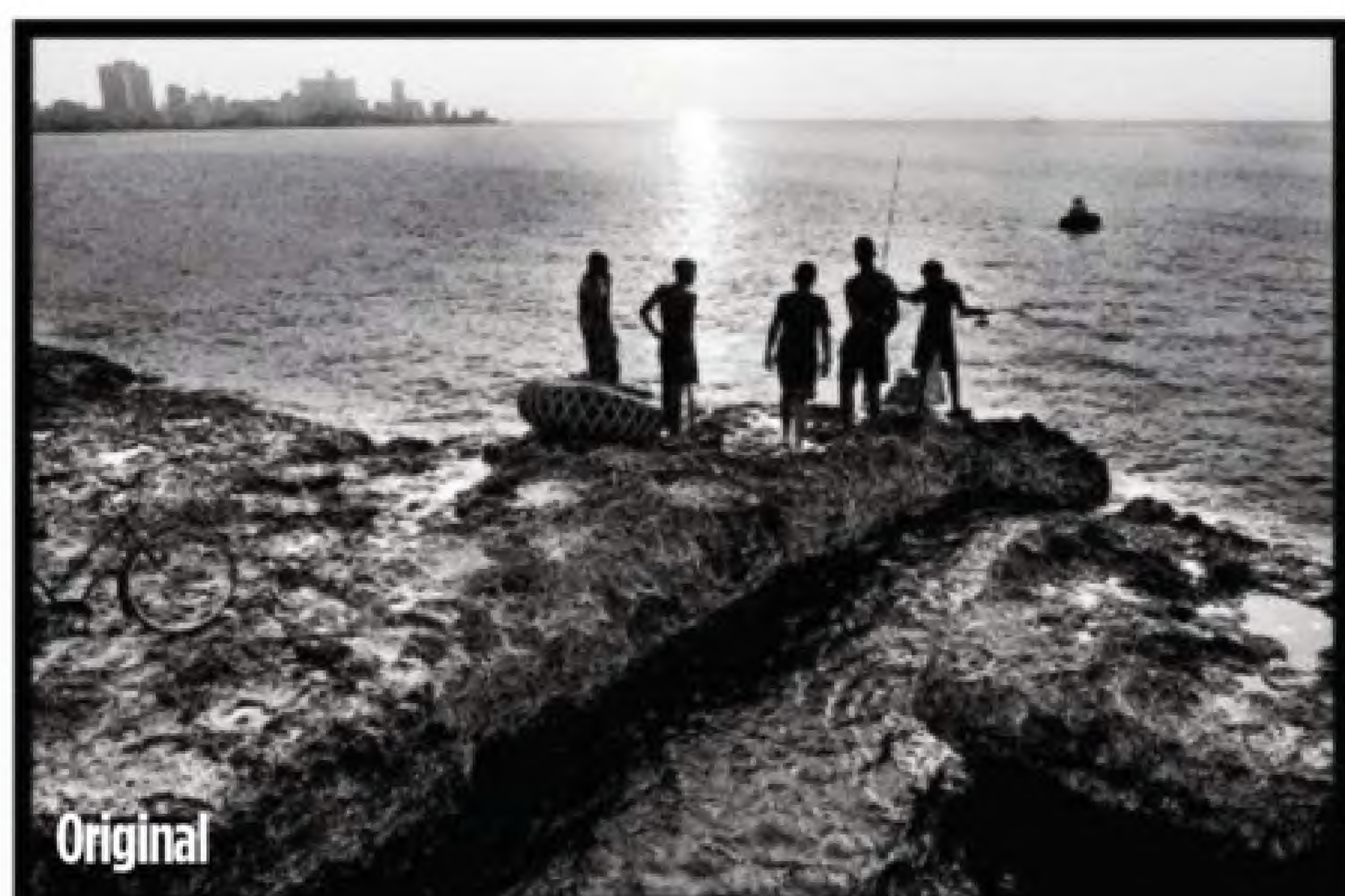
[www.manfrotto.co.uk](http://www.manfrotto.co.uk)

## Submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

\*PRIZE APPLIES TO UK AND EU RESIDENTS ONLY/CONTENTS OF BAG NOT INCLUDED





### Jorge Clavijo Fishing

Canon AE-1, 28mm, 1/100sec at f/4, Agfa 100

**I RATHER** like this scene, as it has so much of a story caught up in it. Jorge shot it with his Canon AE-1 and scanned the film to create this digital file. Scanning film is quite a lot harder than most people appreciate, and it takes a degree of skill to draw the most from your negative. Here I think Jorge had his contrast and sharpening settings a little high, which has somewhat destroyed a lot of the detail in the picture by removing critical tonal values.

My first job was to reduce the contrast by dulling both the blacks and the whites, in Levels, and then using the same sort of inverted curves I used for Stefan on page 51 to take the edge off the midtone contrast. Adding a colour layer is always a good way of reducing contrast while injecting a nice tone – here a warm one – and then I cropped square to remove the bike and the

worst of the rocks from the left of the frame. I like the square crop because it also makes the scene a little more timeless.

A good way to reduce the impact of an oversharpened image is to apply blur to a layer that is set to 'darken' as a blending mode. With a blur radius of 1-2 pixels, those annoying white haloes get filled in. I can see that Jorge has attempted to lighten the sea that surrounds the fishing boys, but the result it is too obvious, so I used the Burn tool, set to midtones, to darken it again. The result is far from perfect, but you get the idea.

It is a lovely scene and one that is certainly worth rescanning, Jorge, to see if you can draw more from the negative and capture a wider tonal range. And on the basis you are going to do just that, I give you my picture of the week award.



### Steve Turnbull Whitby gull

Fujifilm FinePix X100, 23mm, 1/1000sec at f/2, ISO 250



**GULLS** are pretty easy prey for the photographer, as they are often arrogant enough to think that nothing bad is ever going to happen to them – but that doesn't make them a poor photographic subject. Steve says he used the spot-metering mode on his Fuji X100 to get the exposure right for the gull's white chest, and while I'd argue that

it is still a little bright it certainly isn't burnt out or way too dark. I'm glad Steve went to that trouble, as we should always spend time thinking about exposure, but we shouldn't get so caught up in the technicalities that we forget the obvious. And on this occasion the obvious is that a white-chested gull does not stand out when positioned against a white background. Had Steve shifted a little to the left or the right, he could have placed the gull on a tonally opposite background and made its shape and form so much clearer. Here I've darkened the background in one example to show that it could have stood out against a grey, and in another I dropped the brick house behind it to show how much more it stands out then. Always inspect the relationship between the subject and the background before you press the shutter.

**'Had Steve shifted a little to the left or the right, he could have placed the gull on a tonally opposite background and made its shape and form so much clearer'**





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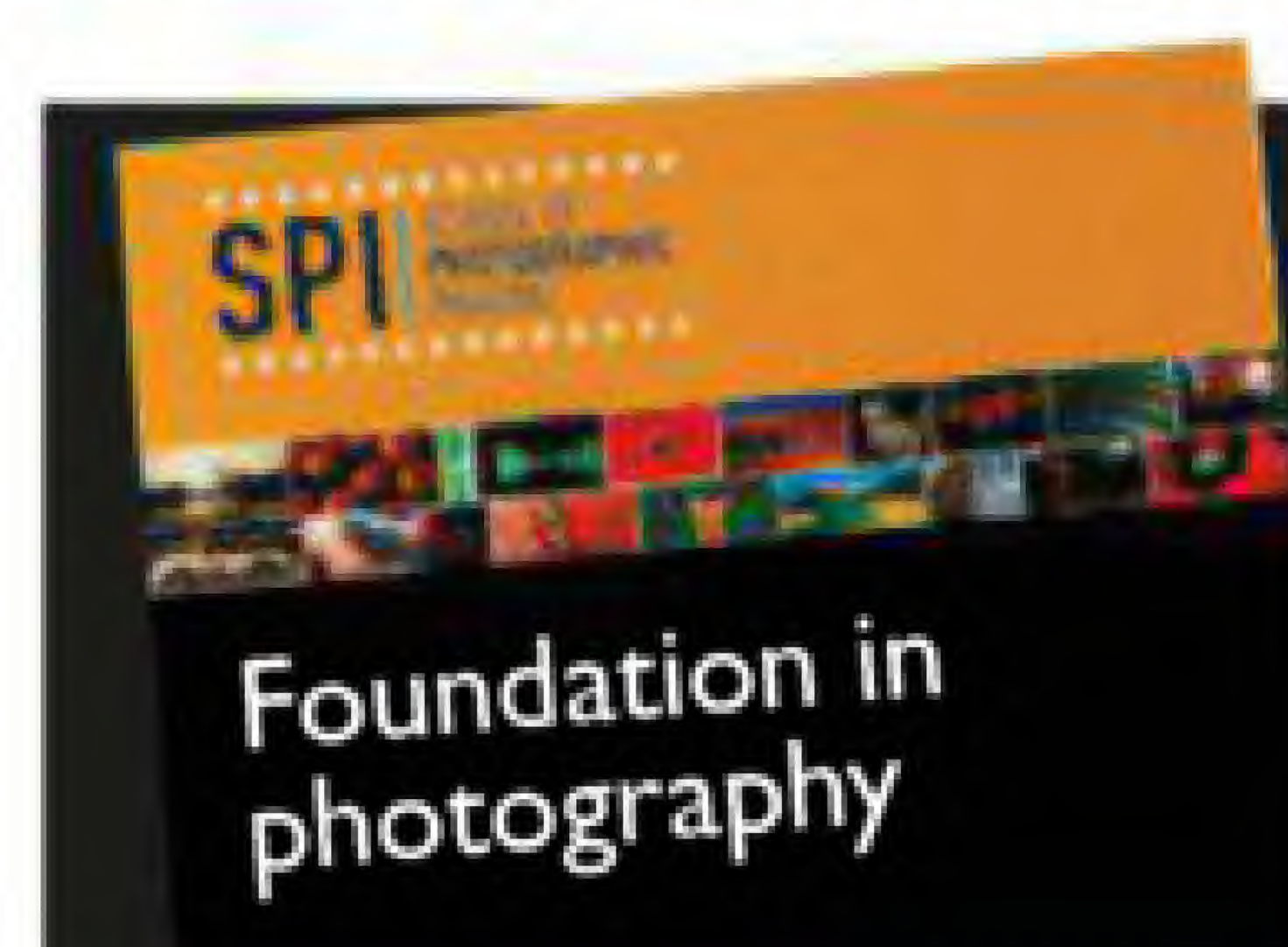


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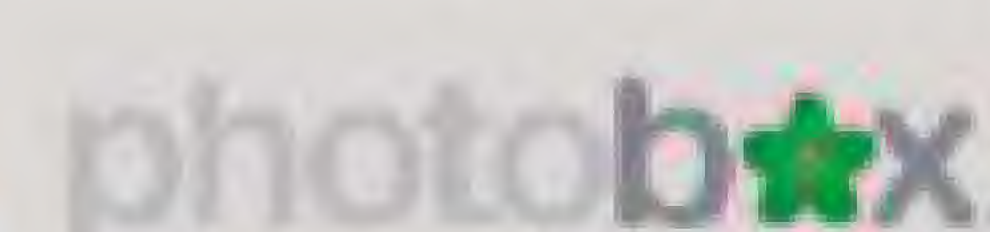
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SIX OF THE BEST

# AP Testbench

Twice a month we test six of the best **accessories** on the market. Here we take a look at messenger bags

## Messenger bags

Often stylish and discreet, the single-shoulder 'messenger'-style bag has become one of the most popular types of camera bag. We look at six of the best



### Billingham 307

Around £275

[www.billingham.co.uk](http://www.billingham.co.uk)

Every Billingham bag is instantly recognisable, and the 307 displays the same traditional styling consistent throughout the Billingham range. It may be the most expensive bag in the group by a long way, but the 307 is made to a high standard, with an exterior made of durable FibreNyte – a lightweight synthetic alternative to canvas. The bag can be carried comfortably using the padded shoulder strap or the large top handle, with the top flap secured by a quick-access buckle.

A top zip acts as a secondary seal, and easily glides open. Inside is space for a DSLR with lens attached, and a further four lens or flash units within the well padded dividers. However, there is no dedicated pocket for small accessories, or for a laptop/tablet.



### Kata ReportIT 20 PL

From around £100

[www.kata-bags.com](http://www.kata-bags.com)

The 20 PL is the mid-sized version of three Kata ReportIT bags that is wide enough to store up to a 12in laptop. Its main compartment has thick padding in bright yellow, which is designed to make kit easier to find. There is space for a large SLR with lens attached, plus an additional SLR camera body and four extra lenses. The bag is lightweight and made from a durable rip-stop material.

Access to the main compartment is via the top zip or by lifting the flap, which can be secured with concealable Velcro. The



bag lacks memory card pockets, and is boxy rather than slimline, but the shoulder strap is clipped to an angled loop so the bag remains close to the body. The dense rubber-grip padding of the strap helps to ease the load somewhat.



### Vanguard Heralder 33

From around £110

[www.vanguardworld.co.uk](http://www.vanguardworld.co.uk)

The 33 is the middle of three sizes in the Vanguard Heralder range, with the larger 38 being awarded five stars in AP 15 October 2011. The Heralder 33 arguably packs in the most features of the bags in this group, including an easy-to-use fold-away tripod cradle. The main compartment can be zipped shut, but there is quick access via the top zip, which features a neat magnetic security tab.

Inside, both the laptop case and camera kit compartment are removable, which can transform the bag into an everyday satchel. Included dividers create up to eight secure sections in the camera compartment that are deep enough for long lenses. High-quality dedicated pockets can store accessories such as memory cards, and a rain cover is included. We like the curved, grippy and well-padded shoulder strap. It may not be the most stylish, but the Vanguard Heralder 33 is top notch.







## Think Tank Retrospective 50

Around £190

[www.snapperstuff.com](http://www.snapperstuff.com)

Like the Lowepro Pro Messenger 160 AW (below), the Think Tank Retrospective 50 has a stylish canvas exterior that hides a modern and functional interior. It is a deep bag with space for a pro DSLR with lens and up to six additional lenses. There is also space for most 15in laptops, and small pockets for accessories such as memory cards. Access to the bag via the top flap is quick. Its Velcro fasteners can be 'silenced' (hidden), although doing so makes the flap unsecure.

The rain cover is initially confusing to use, and there is no rear handle to slot over an airport trolley – such as that found in the Lowepro and Vanguard bags. Otherwise, this is a comfortable and durable bag.



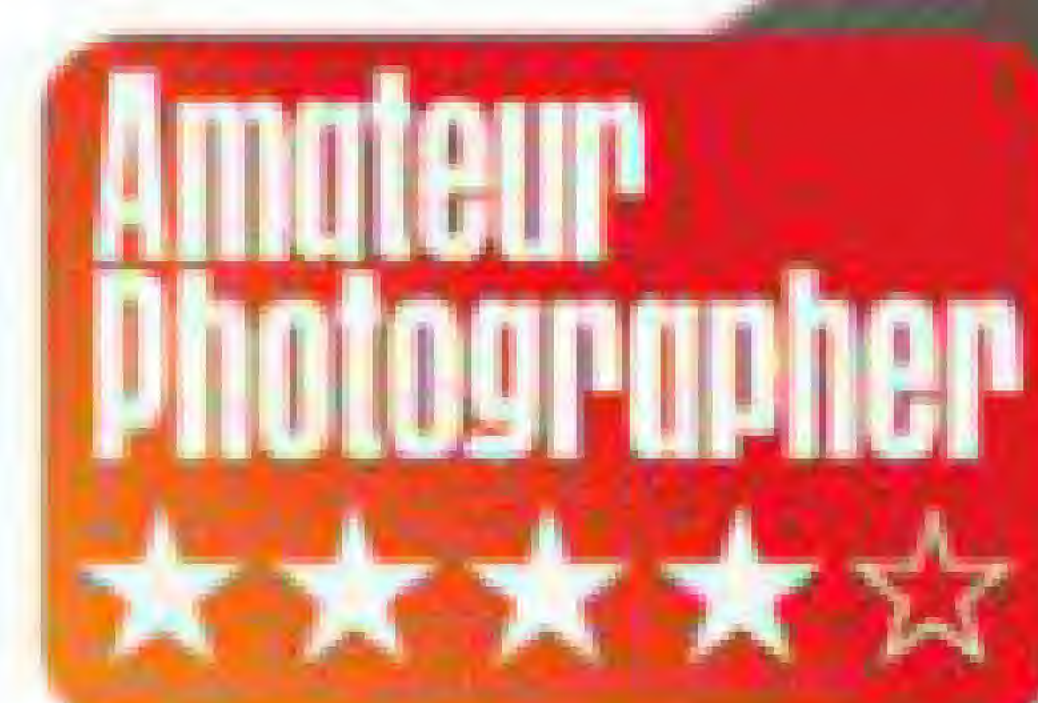
## Lowepro Pro Messenger 160 AW

From around £139

[www.lowepro.com](http://www.lowepro.com)

Combining the traditional canvas style of Billingham-type bags with the modern touches of other leading brands, the Lowepro Pro Messenger 160 AW is both stylish and functional. It is weighty and durable, but also comfortable to hold thanks to a well-padded shoulder strap and neat top handle. The main flap can be closed by Velcro or a silent magnet, and in both cases access is quick.

The 160 AW is the smallest of three bags in the range, and holds a consumer SLR with lens and two extra lenses or flash units. Larger versions are simply wider, meaning more lenses or larger SLRs can be stored. The bag has a well-fitted rain cover.



## Manfrotto Stile Unica V

From around £55

[www.manfrotto.co.uk](http://www.manfrotto.co.uk)

Despite its low price point, the Manfrotto Stile Unica V offers many of the features found in the pricier bags of this group, such as a top zip that provides direct access to the main compartment. Otherwise, the bag is accessed via a rather oversized, and fiddly, buckle.

Inside the bag is space for a 15in laptop, but just two dividers and a large open space for other everyday items make for a disappointing set-up for camera kit. Expect to fit a DSLR with lens attached, but little else securely. Within the bag is a neat tripod compartment that can be opened out to extend the size of the main compartment if it is not needed. Padding is sufficient rather than ample, although the shoulder strap has a well-padded cushion. The bag does not include a rain cover.



**BEST BUDGET BAG**

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## FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### APS-C vs full frame

We find out how the 16.3MP APS-C-sized sensors of the Fujifilm X-Pro1 and Pentax K-5 IIs compare against the Nikon D600's 24.3MP full-frame sensor.

AP 2 March

### Nikon 1 J3

We test Nikon's third-generation compact system camera. The J3 has a 14.2-million-pixel sensor that does not use an anti-aliasing filter, plus 15fps high-speed shooting.

AP 2 March

### Pentax MX-1

This retro-style compact camera features a 28-112mm f/1.8-2.5 lens and tiltable rear LCD screen.

AP 16 March

### TESTBENCH: SIX OF THE BEST

We round up six of the best single-shoulder sling-style camera straps.

AP 9 March



# AskAP

Let the AP team answer your photographic queries

## PRODUCING DARK PRINTS

**Q** Printing was perfect with my Canon Pixma Pro 9500 using Windows 7 Professional and printing from Photoshop CS4 Extended. However, after three months without use I tried printing from CS4 and was shocked to find that my prints were extremely dark. I have tried uninstalling and reinstalling the print driver, checking and unchecking Disable ICM from the application software, and have disabled the colour-profile setting of the application software, but none of this has made a difference. Can you help? **Bill Croall**

**A** Have you run a print-head test from the printer driver? I'm pretty sure blocked print heads wouldn't result in dark prints, but it would be good to make sure that you're firing on all cylinders, so to speak, before you go any further. Also, are you using the same ink and paper as you were when you got your previous good results? And have you calibrated your monitor recently? Again, I don't think this would account fully for the difference you're noticing, but without seeing your dark results I'm not entirely sure how 'off' they are – it could simply be that your monitor's brightness has been adjusted since you last used your printer.

Assuming these basic checks are done, the next step is to make sure you're using the most up-to-date printer driver (available from Canon's website). Then, double-check the settings in Photoshop's print dialog, especially the paper type and print quality. If you're using a non-Canon paper, see if there's a profile available.

Also check the colour-management settings – either the printer or Photoshop should be managing the colour, but not both of them. You may need to set this in both the printer



driver and Photoshop, and usually you would set Photoshop to manage the colour. However, some Pixma 9500 users have found they get better results if they take the opposite approach and let the printer manage the colour. Additionally, there are reports that using Canon's Easy-PhotoPrint produces more accurate results than Photoshop's Print dialog. Notably, most people finding that these latter options improved things were using Photoshop CS4 and were initially suffering from dark prints, so hopefully one (or both) will solve your problem.

**Chris Gatum**

## LENS COMPATIBILITY

**Q** I am thinking of buying a Nikon D7000 and would like to know if it is worth using older manual-focus lenses, as I own a 55mm f/2.8 micro and 135mm f/2.8? Both are good, sharp and (relatively) fast lenses, but would the lack of ED glass create problems when shooting digitally? And how would I know when the subject was in focus and the exposure was correct? **Richard Barlow**

**A** There have been numerous questions regarding the use of older 'legacy' lenses on digital cameras, and the simple answer is that if you've got the camera and lenses you've got nothing to lose – try them and see for yourself. However, if you haven't got the camera (as is the case here), then I would not choose one simply because you have some older lenses knocking around your kit bag – using any lens that wasn't designed

Only pre-Ai are incompatible with the Nikon D7000



with digital capture in mind is always going to be a compromise, no matter how slight.

The lenses you've mentioned would certainly mount on a D7000 (only pre-Ai lenses are incompatible), but without ED (Extra-low Dispersion) glass you may find that chromatic aberrations (fringing) are more prevalent than they might otherwise be. Having said that, there's no reason why you shouldn't give them a go (assuming you get the camera). They will work in manual or aperture priority mode using the camera's meter and the focus confirmation indicator in the viewfinder will also function – which is useful if you find you're struggling to focus using the viewfinder image alone. They are also, as you say, good, sharp lenses.

**Chris Gatum**

## HYPERFOCAL SETTINGS

**Q** I have been trying to set the focus to the hyperfocal distance using both my Nikon D2X and D3X and it seems to me that it's nowhere near as sharp as when focusing on a specific area using autofocus. When I use live view on the D3X to tweak it, the point where the more distant parts of the photo are sharp enough seems to be further out than I'd expect. I've got the calculations right (I compared iPhone apps and books) and have focused on objects at the right distance. Am I doing something wrong? **Alex Saville**

## FROM THE AP FORUM

### Lens for wildlife

**Aliceck asks** My main interest is wildlife photography. I currently use a Canon EOS 7D with a Sigma 50-500mm for birds and other close-up images. I would like to invest a bit more to get better-quality pictures, but I can't afford a Canon 500mm prime lens, so my options are: a Sigma 500mm prime; a Canon 300mm with teleconverter; or a Canon 400mm with teleconverter.

Which option would be best? I really need the long reach for birds, but I also need fast AF for birds in flight and moving animals. Any ideas?



# AP GLOSSARY

## PC

Most people mean a personal computer when they refer to a PC, but this acronym is also present on the ubiquitous electronic flash connector that is found on many cameras and flashes. PC stands for Prontor-Compur (or Prontor/Compur). The socket is the product of two German companies – Gauthier of Calmbach and F Deckel of Munich. They collaborated to produce a single connection for synchronising a camera and flash that would be

compatible with both their products. First seen in the early 1950s, the socket was named after the Prontor and Compur leaf shutters manufactured by the two companies respectively, and by the end of the '50s the PC socket had become adopted by a number of manufacturers. It wasn't long before the 'German socket' (as it was also known) became the industry standard, and despite its flaws it remains the standard camera-to-flash connector some 60 years later.

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

**A** If you're certain that your calculations are right, and you're focusing at the correct distance, then I have to confess that I'm at a slight loss to explain this. The fact that it's happening with two camera bodies indicates that it's not a camera issue, and if the lens you're using is otherwise sharp, that would tend to rule out a lens-based problem.

This leaves us with technique, but setting the hyperfocal distance is really dependent on just two things: determining the correct distance for your specific camera/lens/aperture combination (which you say you're getting right); and then focusing the lens at that distance (which again you're saying you're doing).

So, without knowing more about what precisely it is that you're doing – and how you're doing it – it's impossible to say for sure. It could be that your focusing isn't

quite as accurate as you think – are you focusing manually or using the camera's AF? In either case, how are you determining the actual focus distance? Most modern lenses don't have a distance scale, and even those that do tend not to be accurate to the nth degree.

Alternatively, it could be something as simple as camera shake, or maybe diffraction if you're using the smallest aperture setting. However, if you're using the same settings when you set the hyperfocal distance and when you focus on a specific point, I'd expect the same thing to happen in each instance, which isn't what you're suggesting. Perhaps you could send through a couple of samples showing the same shot taken with the focus set at the hyperfocal distance and focused on the subject, so we can investigate further?

**Chris Gatcum**

**Ianwaite replies** I have experience of the two Canon lenses you mention, so I can comment on quality, but the only thing I can say about the Sigma is that it is very expensive at nearly £4,000.

With both Canon lenses you should consider the effect of using extenders: a 1-stop increase with the 1.4x extender is acceptable (ish), but with a 2x extender you're going to lose 2 stops, which means on all three lenses you would need really good light all the time for wildlife photography.

The Canon 300mm is probably your best option with an extender, as it has IS (image stabilisation), which will compensate for your extender's f-stop increase. Both Canons are equally good optically. If it were me, I'd choose a 300mm Canon with a Mark III Canon extender (probably the 1.4x). This would give an effective focal length of almost 700mm (due to the cropped sensor and extender), a better-quality 'L' lens, good lens-to-body communication via the extender and IS to steady those long shots.

**Nimbus replies** The 'Bigma' that you own is quite a well-regarded lens, but like all long lenses it needs careful use to extract the best from it. In other words, before splashing out on anything new, make sure you are not suffering from camera shake with the lens you have.

**El\_Sid replies** Bearing in mind your original stipulation for 'fast AF for birds in flight and moving animals,' any lens/teleconverter combination having an effective maximum f-number greater than f/8 won't autofocus on your camera. Unfortunately, the combination of top image quality coupled with fast apertures is never cheap, especially with telephoto lenses, so what is possible is down to your budget.

Of the lenses you list, the best options are probably the Canon 400mm f/5.6 or the 300mm f/4 with a 1.4x extender (Mark II or Mark III). The improved quality they bring should allow you to crop tighter and still maintain a quality gain over the 'Bigma.'

## In next week's AP

On sale Tuesday 26 February



ON TEST

## APS-C VS FULL FRAME

We find out how the 16.3MP APS-C-sized sensors of the **Fujifilm X-Pro1** and **Pentax K-5 IIs** compare against the **Nikon D600's** 24.3MP full-frame sensor

## APOY ROUND 2

**APOY 2013**

In association with  
**Panasonic LUMIX G**

We've Panasonic prizes worth more than £2,400 in our **Life in Motion** round of **APOY**

## NIKON 1 J3

We test Nikon's third-generation **compact system camera** with 14.2-million-pixel sensor and 15fps burst mode



ON TEST

## TECHNIQUE



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## HAND COLOURING

**Andrew Sanderson** looks at the intricate art of hand colouring monochrome prints



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# APS-C-format DSLR kit lens upgrade

Upgrading from a standard-zoom kit lens to a premium lens can breathe new life into a camera, with sharper images and greater versatility

**Tim Coleman**  
Deputy technical editor



**MOST** APS-C-format DSLRs, especially consumer models, come packaged with a lens, usually a standard 18-55mm f/3.5-5.6 zoom. This lens is supposed to be a starting point for those venturing into the world of DSLR photography, so obviously it won't be the best-quality lens in the manufacturer's range.

With the resolution of APS-C-format DSLRs now reaching 24 million pixels, the limitations and flaws of most kit lenses are becoming more obvious as the high resolutions make large prints possible. Resolution is just one consideration, though. Even in small prints, curvilinear distortion and chromatic aberrations will be evident. Furthermore, wide apertures in premium

lenses can provide camera settings that produce less noise and allow the camera to be used in a wider range of situations.

The 18-55mm kit lens does have something going for it, though, as its zoom range covers most photographic subject matter, be it landscapes, portraiture, street or travel photography. It only takes a quick look, using image-workflow software, at the focal-length metadata in the image folders to see this is true, and that these focal lengths are the most often used. As such, the reason for upgrading a lens should be about more than just focal range, even if wildlife or sports photography is your main interest. For example, an 18-200mm lens may offer a wider reach and allow you to get closer, but it will not necessarily improve the quality of images over an 18-55mm optic. So, to reiterate, it's all about quality, not quantity.

Most of the main DSLR manufacturers have a premium lens with a similar focal length to 18-55mm (such as 17-55mm,

**There are many options when considering an upgrade from an 18-55mm f/3.5-5.6 lens. A standard zoom with a constant f/2.8 aperture is a great option**

17-50mm or 16-50mm), but with a constant f/2.8 aperture. While these lenses are larger, heavier and more expensive, once again the focal range covers everyday use, which makes them possibly the best option for an upgrade.

In this feature we have the current 18-55mm kit lenses from Nikon, Canon and Pentax, and each brand's equivalent 'upgrade' lens. We also have third-party options from Sigma and Tamron. The aim is to run image-quality comparison tests of the less costly kit lenses against the premium optics, covering aspects such as centre and corner sharpness, and lens distortions. There are additional benefits to the handling of the premium lenses too, which have also been considered. While we have used a number of lenses, the text often refers to kit and upgrade lenses in general, because much of the information can be applied across all the optics.



# Facts & figures

Kit lens

Upgrade lens

						
	<b>CANON</b> EF-S 18-55MM F/3.5-5.6 IS II	<b>CANON</b> EF-S 17-55MM F/2.8 IS USM	<b>NIKON</b> 18-55MM F/3.5-5.6 GII AF-S DX	<b>NIKON</b> 17-55MM F/2.8G ED-IF AF-S DX	<b>PENTAX</b> SMC DA 18-55MM F/3.5-5.6 AL WR	<b>PENTAX</b> SMC DA* 16-50MM F/2.8 ED AL (IF) SDM
Street price	Around £135	Around £750	Around £120	Around £1,050	Around £90	Around £800
Mount	Canon EF	Canon EF	Nikon F	Nikon F	Pentax K	Pentax K
Construction	11 elements in 9 groups	19 elements in 12 groups	7 elements in 5 groups	14 elements in 10 groups	11 elements in 8 groups	15 elements in 12 groups
Aperture range	f/3.5-22 (wide), f/5.6-38 (tele)	f/2.8-22	f/3.5-22 (wide), f/5.6-38 (tele)	f/2.8-22	f/3.5-22 (wide), f/5.6-38 (tele)	f/2.8-22
Aperture blades	6	7	7	9	6	9
Minimum focus	0.25m	0.35m	0.28m	0.36m	0.25m	0.30m
Filter size	58mm	77mm	52mm	77mm	52mm	77mm
Size	68.5 x 70mm	83.5 x 110.6mm	70.5 x 74mm	85.5 x 110.5mm	67.5 x 68.5mm	98.5 x 84mm
Weight	200g	645g	205g	755g	230g	600g

**Canon**, Woodhatch, Reigate, Surrey RH2 8BF.  
Tel: 01737 220 000. [www.canon.co.uk](http://www.canon.co.uk)

**Nikon**, 380 Richmond Road, Kingston upon Thames, Surrey  
KT2 5PR. Tel: 0330 123 0932. [www.nikon.co.uk](http://www.nikon.co.uk)

**Pentax Ricoh Imaging**, Pentax House, Heron Drive,  
Langley, Slough, Berkshire SL3 8PN. Tel: 0870 736 8299.  
[www.pentax.co.uk](http://www.pentax.co.uk)

## BUILD AND HANDLING

**THE FIRST** thing to note when comparing an upgrade and kit lenses is the difference between them in size and weight. Of course, each lens is different, but the 18-55mm kit lenses are around 30% smaller than the upgrades, and typically weigh in the region of 200g. Upgrade lenses are around three times heavier, starting with the Sigma 17-50mm at 565g, while the heaviest in the group is the Nikon 17-55mm at 755g. For a consumer-level DSLR – a Canon EOS 650D or Nikon D5200, for example – an upgrade lens makes for a front-heavy

combination as the lens is heavier than the camera body. For comfortable use, one must rest the lens in the left hand rather than taking most of the weight with the camera hand. The Pentax K-5 II with 16-50mm lens is well balanced.

The main reason for the extra size and weight of an upgrade lens is the complexity of its design. Lens elements are not only larger and heavier, but they are also greater in number by 30-50% (see above). With better-quality glass, we can expect sharper images across the entire frame.

Of the lenses in this group, the Canon and third-party models offer image stabilisation, while Pentax offers stabilisation in its cameras rather than in its lenses. The

Nikon kit lens includes stabilisation, but the upgrade lens does not. At the tele setting of these lenses stabilisation is handy, providing in the region of 3EV of extra shake-free shutter speeds when shooting handheld. With no stabilisation, higher ISO settings are required for faster shutter speeds, which can compromise image quality, so the Nikon upgrade lens is at a disadvantage here.

Any differences in the minimum close focusing is negligible, with none closer than 25cm and generally all the kit lenses able to focus 5cm closer than their upgrades. Finally, a physically larger lens will require a larger filter thread diameter, so those upgrading will need to consider larger (and more expensive) filter replacements.



There is not just a large difference in size between a kit lens and an upgrade lens, but the upgrades are much heavier too







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**EX DC OS HSM**

Around £490
Canon EF, Pentax K, Nikon F, Sony Alpha, Sigma
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f/2.8-22
7
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83.5 x 92mm
565g

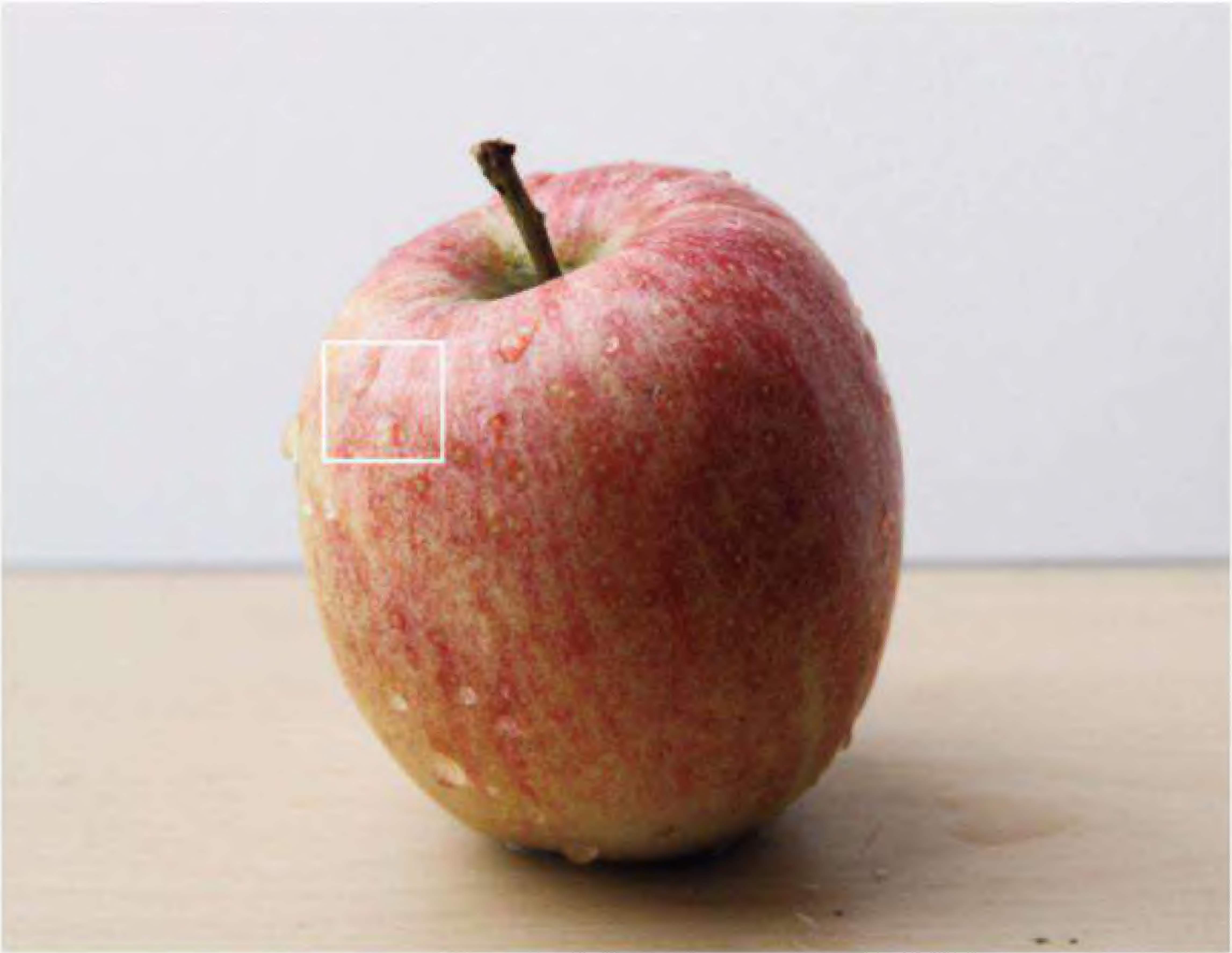
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570g

**Tamron**, Intro 2020 Ltd, Priors Way, Maidenhead, Berkshire SL6 2HP. Tel: 01628 674 411. [www.intro2020.co.uk](http://www.intro2020.co.uk)



Kit lens at ISO 6400 and f/5.6



Upgrade lens at ISO 1600 and f/2.8

These close-ups show the advantage an upgrade lens has at its tele end, due to its larger maximum aperture. It enables an ISO setting 2EV lower, providing crisper results

# APERTURE AND DEPTH OF FIELD

**THE MAXIMUM** aperture is an important factor in how well a lens copes with a variety of lighting conditions. In this respect, a kit lens is restricted. All three kit lenses in this feature have a maximum aperture of f/3.5, which is reduced to f/5.6 at the telephoto end. All the upgrade lenses offer a maximum f/2.8 aperture, no matter what the focal length, which allows more light to enter. When shooting at the telephoto end, the upgrade lens offers a 2EV advantage, which is reduced to 0.7EV at the wide end.

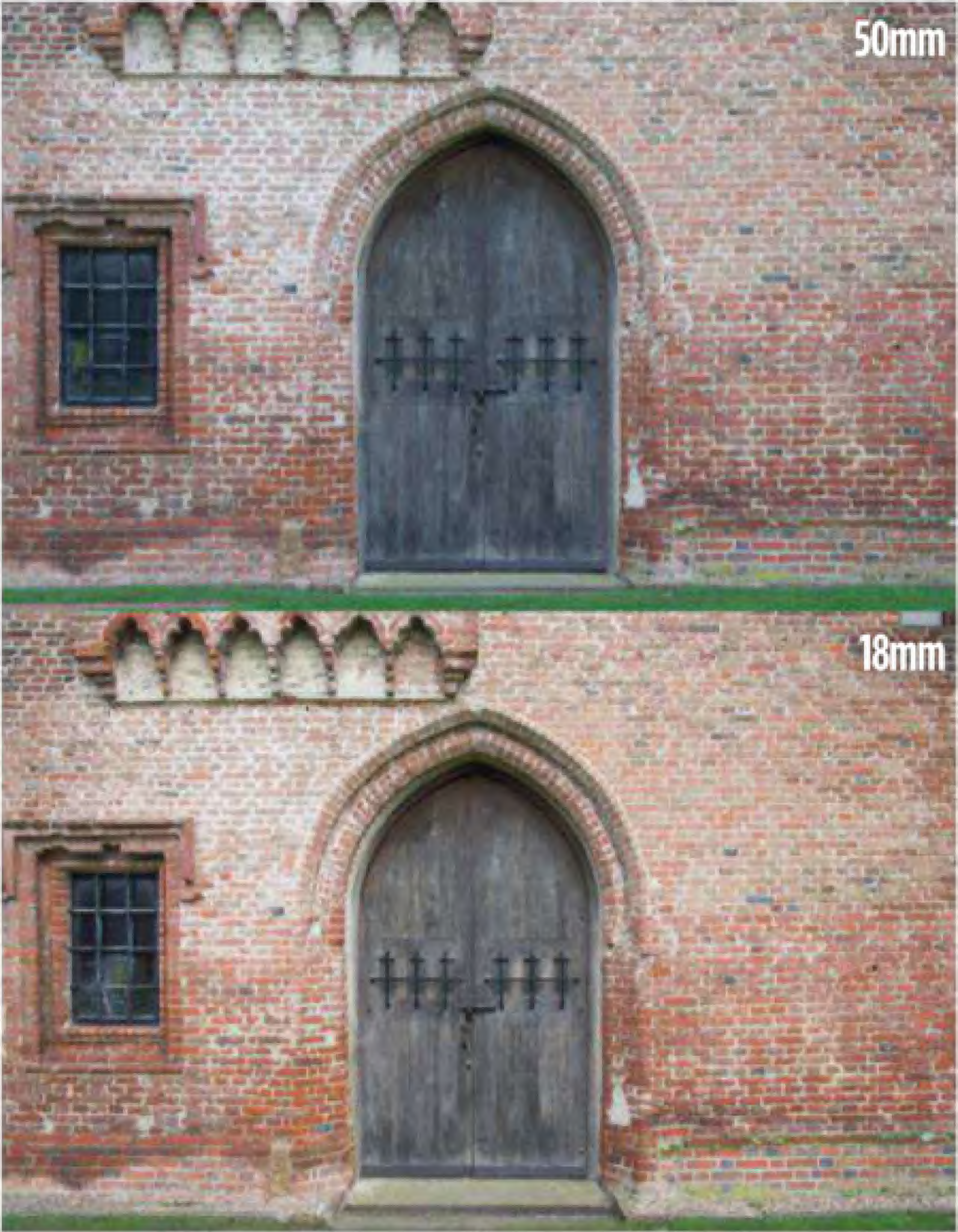
This 2EV of extra light at 50mm makes the upgrade lens a much better option for low-light and high-speed photography. It allows a faster shutter speed for the 'correct' exposure. This, in turn, may remove the need for a tripod and will certainly allow the use of a lower ISO setting, which is ideal for crisp images.

For the sharpest images, we always recommend stopping down 2EV or more

from the widest aperture. So, to get the best results from the kit lenses at 50mm, one should stop down from f/5.6 and use f/11; with an upgrade lens, f/5.6 is itself 2 stops down from f/2.8.

Portraits gain a more flattering distortion-free perspective when taken at the tele-end of these lenses, rather than wide. So not only does the upgrade lens offer better control for low-light work, but there is also greater control over depth of field for 'flattering' portraits. An f/2.8 aperture enables a notably shallower depth of field than f/5.6. If, however, one generally shoots in good light using an f/11 or f/16 aperture – for example, a landscape in sunny conditions – such benefits to an upgrade lens do not apply.

**With the scene framed the same at the 18mm and 50mm focal lengths of a standard zoom lens, barrel distortion is obvious at the wide end, while the tele end is virtually distortion-free**







# DISTORTIONS

## CURVILINEAR DISTORTION

While there is a difference in edge sharpness between a kit lens and an upgrade lens, any differences in the degree of curvilinear distortion is, for the best part, minimal. For reference, the degree to which distortion is evident can be seen in a raw file by ticking and unticking the lens corrections box, which in Adobe Lightroom is called Enable Profile Corrections.

Both lens types suffer from barrel distortion at the wide end. In real-world images, with each lens type set to 18mm, the difference is hard to see between the Nikon lenses. It is slightly more obvious,

however, when comparing the Pentax and Canon kit lenses with their respective upgrade options. Applying distortion corrections can lead to detail right at the edges of the frame being 'lost' outside the frame. At the tele-end of each lens, there is minor pincushion distortion.

## CHROMATIC ABERRATION

Chromatic aberration (fringing) takes on different characteristics in the lenses on test here. As with distortions, ticking and unticking the Remove Chromatic Aberration box shows how severe fringing can be, most notably in the edges of the

Edge detail is where we see the biggest differences between kit and upgrade lenses. The premium lens is sharper and handles chromatic aberration better

frame and when the lens is set to its wide focal length. Most fringing has gone at the tele-end of each lens. When comparing kit and upgrade lenses, one of the most obvious differences is in the Canon models. The Canon upgrade lens is the most effective at controlling fringing of all the lenses here, but the kit lens is one of the worst affected. Both Pentax lenses (even the upgrade) suffer badly from fringing. Of course, these distortions can for the best part be removed with the press of a button in software such as Adobe Camera Raw or Lightroom, making them not nearly as much of an issue as soft edge detail.

# RESOLUTION

The Nikon and Sigma lenses have been tested using the Nikon D5200, the Canon and Tamron lenses using the Canon EOS 650D and the Pentax lenses with the Pentax K-5 II, all set to 50mm. The f/2.8 aperture is not available with the kit lenses

	CANON 18-55MM F/3.5-5.6	CANON 17-55MM F/2.8	NIKON 18-55MM F/3.5-5.6	NIKON 17-55MM F/2.8	PENTAX 18-55MM F/3.5-5.6	PENTAX 16-50MM F/2.8	SIGMA 17-50MM F/2.8	TAMRON 17-50MM F/2.8
f/2.8		25		25		23	26	22
f/5.6	24	27	28	28	24	25	28	26
f/8	25	26	28	28	25	25	28	27
f/22	19	20	21	19	21	19	24	21



Sharpness



# SHARPNESS

## CENTRE SHARPNESS

Our resolution charts have been recorded using the 50mm setting of each lens, and indicate centre sharpness. When each lens is used at an optimal aperture, such as f/11, the results indicate that the difference in centre sharpness between the upgrade and kit lenses can be minimal – except for the Canon lenses, where the kit lens is notably softer. The Canon upgrade lens has the edge over the Tamron optic, while the Sigma lens has a slight edge over the Nikon upgrade model for centre sharpness. Resolved detail should not be compared across Nikon, Canon and Pentax-fit lenses, because each has been recorded using a different camera. However, in spite of the Pentax camera's lower resolution, the company's kit lens matches the resolution of the Canon kit lens. As a general point, upgrade lenses do have a slight edge for centre sharpness, but only under close scrutiny in real-world images.

Results from an optimal f/11 aperture only paint half the picture for everyday use, because a wider aperture may often be used. For instance, f/5.6 is also an optimal aperture on an upgrade lens, but this is not the case for a kit lens at the tele-end where detail is softer. In this case, the upgrade lenses outperform the kit lenses at the f/5.6 setting. For critical, crispest results from a kit lens, it needs to be stopped down to around f/7.1 at its wide end and f/11 at its tele-end, which counts out most sharp, shallow depth of field work.

## CORNER SHARPNESS

No matter what the aperture or focal length (but particularly at the wide end), the quality of detail at the edges of the frame is significantly more compromised in each kit

Upgrade lens corner



Kit lens corner



Upgrade lens centre



Kit lens centre



**There is a big difference in the quality of detail at the edge of the frame between a kit and an upgrade lens, but in the centre of the frame it can be minimal**

lens than it is with the upgrade lens. Some lenses suffer more at the edges, notably the Canon 18–55mm. If edge detail is important to your work, then an upgrade lens is a much better option. Landscape photographers in particular will appreciate the crisp detail that an upgrade lens provides right to the edges, in subjects such as trees and grass in fields. Portrait photographers may not be so fussy, given that the key details of a subject are usually in a central part of the frame.

A drop-off in quality in the corner of the frame is demonstrated by soft detail – at times even to the point of a hazy glow around the edges of subjects. Detail can be stretched too, due to curvilinear distortion. Premium lenses are not free from curvilinear distortions at the wide focal setting, but thanks to the better-quality glass, edge detail is still crisp. The Sigma lens has a more notable drop-off than other upgrade lenses from its centre to its corner sharpness.

# Verdict

**OUR TESTS** indicate several benefits that one can expect from an upgrade lens. With a faster maximum aperture, the optimum setting for sharpness is reached up to 2EV quicker on an upgrade lens, which benefits low-light work, high-speed photography and shallow depth of field work. However, when both lens types are used in their optimum apertures, detail in the centre of the frame is by and large rather similar, with the exception of the Canon lenses. The Sigma optic puts in a particularly impressive performance at the centre.

All lenses suffer from chromatic aberrations to a degree, but this can mostly be removed using editing software. The Pentax lenses suffer more severely and require more time tweaking the chromatic aberration sliders to get the reduction just right.

Shoot wide, and edge sharpness in a kit lens is generally poor, whereas edge details are much crisper with an upgrade lens. Those shooting landscapes will appreciate the consistent quality of detail over the entire frame, and not just the centre. Out of the three branded lenses, there is the most notable difference between Canon's kit and upgrade offerings – the kit lens suffering more severely from soft detail. It is the poor-quality edge detail from a kit lens that one just cannot get around.

Improved performance does come at a cost, however, as well as weight and bulk. Those considering pairing an upgrade lens with an entry-level DSLR should be aware that the big lenses will make for a front-heavy set-up.

All in all, there are many areas that benefit from an upgrade lens. Such lenses are able to do justice to today's higher-resolution, APS-C-format DSLRs, enabling sharp prints across the entire frame. The flexibility that upgrade lenses offer in low light and for depth of field are key, too. So, while an APS-C camera is available with a kit lens, it may be worth buying the camera in its body-only form, and then factoring in the extra cost of a premium lens instead.



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Features a youthful, modern and sleek design that, for security, does not look like a camera bag. The lower section is a completely foam-padded camera bag compartment, the upper section functions like a traditional backpack to hold a light jacket, lunch or other personal items. The front pocket features Tamrac's patented Memory & Battery Management System that uses red flags to identify which memory cards and batteries are available. The foam-padded camera compartment has a weather flap and quick-release buckle for security and weather protection.

**Adventure 6 Backpack £48.95**  
**Adventure 7 Backpack £55.00**  
**Adventure 9 Backpack £60.00**

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### Kata Lite-431 DL Shoulder Bag

Fits Mirrorless (CSC) or bridge camera + accessories OR handycam. The Lite-431 DL is a straightforward and stylish compact carrying solution to match your camera and accessory needs. Large main compartment can be easily adjusted for particular requirements. Additional internal pockets to organize accessories. Made from Kata signature materials and technologies to guarantee quality, protection and light weight. Includes rain cover, padded shoulder strap and belt loop connection.

**Lite-431 DL ~~£10~~ £19.99**  
**Lite-437 DL ~~£10~~ £29.99**  
**Lite-441 DL ~~£10~~ £36.99**  
**Lite-445 DL ~~£10~~ £46.99**

**FREE P&P ORDERS OVER £49**

### Ilford Galerie Smooth Pearl/Gloss

Features the very latest HDR (High Dynamic Range) optically clear nanoporous coating for outstanding imaging performance combined with the benefit of 'touch dry' from the printer. The high density heavyweight base (290gsm) has a natural photographic white tint to produce prints with excellent colour gamut and high sharpness. Compatible with all high quality dye and pigment based inkjet printers.

**A4 pack 25 £11.25 A4 Pack 100 £39.95**  
**A4 Pack 250 £74.95 A3 Pack 25 £25.95**  
**A3+ Pack 25 £28.95 A2 Pack 25 £59.95**  
**6x4 Pack 100 £16.95 7x5 Pack 100 £21.95**

### X-Rite ColorMunki Smile

Calibrate LCD & LED displays - laptop or desktop. Easy and intuitive wizard interface - no colour science knowledge required. Calibrate one or multiple monitors for colour consistency everywhere. Uses the same colour engine technology found in X-Rite's professional level colour calibration solutions. Before and after image shows instant results. Calibration reminder notifies you when it is time to re-calibrate your display. Easy to follow on-line help videos - no extra manuals needed.

**Colormunki Smile ~~£112~~ £72.99**  
**Colormunki Display ~~£112~~ £111.90**  
**Colormunki Photo ~~£112~~ £285.00**

**FREE P&P ORDERS OVER £49**

### Interfit EX150MKII Kit

With 150 w/s the MKII EX150 has more power than its predecessor and a newly designed polycarbonate body. Easy access to the controls ensures you can set just the right amount of light on your subject. Each head features user changeable flash tubes, switchable modeling lamps and built in Infrared sensor. Please note this kit is suitable for light amateur use only.

**EX150MKII 2 Head Kit £229.00**

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### Spider Pro Camera System

The Spider Pro Single camera system is constructed of high quality materials, so is designed to take a pro DSLR body & a larger lens. This system provides a comfortable and effective way to carry your camera without the hassle of straps or a bulky bag.

**Single Camera System £108.00**  
**Dual Camera System £189.95**

**And for lighter cameras**  
**Black Widow Holster £39.95**

**FREE P&P ORDERS OVER £49**

### Spudz Cleaning Cloths

The unique feature of these cloths to others is that the cloth is attached to its storage pouch. Available in a variety of appealing designs.

**Spudz 10x10cm £6.95**  
**Spudz 6x6cm £4.95**



# camtech

Specialists in fine pre-owned cameras, lenses, binoculars and accessories

NEXT DAY DELIVERY GUARANTEED



## Digital Photography

CANON EOS 7D BODY WITH ACCESSORIES.....	EXC++ BOXED £875.00
CANON 1 DS BODY COMPLETE WITH 3 BATTIS ETC.....	EXC++ £495.00
CANON EOS SD BODY COMP WITH ALL ACCESSORIES.....	MINT-BOXED £545.00
CANON EOS SD BODY COMP WITH ALL ACCESSORIES.....	EXC++ BOXED £475.00
CANON EOS 50D BODY COMPLETE WITH ALL ACCESSORIES.....	MINT-BOXED £399.00
CANON EOS 5000 + CAN 18-55 IS + ALL ACCESS.....	MINT-BOXED £299.00
CANON EOS 4000 + GRIP WITH NI-CAD BATT + CHGR.....	EXC++ £175.00
CANON G1 X + CASE, FILTER, COSEUP LENS 2 BATTIS.....	MINT BOXED £445.00
CANON 270 EX SPEEDLITE.....	MINT BOXED £79.00
CANON 380 EX SPEEDLITE.....	MINT CASED £75.00
CANON 420 EX SPEEDLITE.....	MINT-CASED £95.00
CANON BG-E1 BATT GRIP FOR EOS 3000.....	MINT-BOXED £35.00
CANON BG-E3 BATT GRIP FOR EOS 3500/4000.....	MINT BOXED £39.00
CANON BG-E9 BATT GRIP FOR CANON EOS 800.....	MINT-BOXED £109.00
CANON LP-E6 BATTERY FOR 7D, 60D, 50 MK II, 5D MKIII etc.....	MINT £45.00
FUJI FINEPIX X10 COMPLETE WITH LEATHER ETC.....	MINT BOXED £265.00
FUJI FINEPIX X100 COMP WITH ALL ACCESS + HOOD.....	MINT BOXED £425.00
NIKON D3 X BODY WITH ALL ACCS ONLY 9036 ACTUAT.....	MINT-BOXED £2,295.00
NIKON D2 XS BODY WITH BATTERY AND CHARGER.....	EXC+++ £599.00
NIKON D300 BODY KIT COMPLETE + ALL ACCESSORIES.....	MINT-BOXED £495.00
NIKON D300 BODY KIT COMPLETE + ALL ACCESSORIES.....	EXC++ BOXED £465.00
NIKON D5000 BODY COMPLETE ONLY 1427 ACTUATIONS.....	MINT BOXED £225.00
NIKON D3000 BODY COMPLETE WITH NIK 18-55 AF-S.....	MINT BOXED £195.00
NIKON D100 BODY + NIKON MB-D100 GRIP + ACCESS.....	MINT- £145.00
NIKON D90 BODY COMPLETE WITH ALL ACCESSORIES.....	MINT-BOXED £365.00
NIKON D80 BODY COMPLETE WITH NIKON 18-135 VR LENS.....	MINT BOXED £375.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £225.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS.....	MINT-BOXED £199.00
NIKON D50 BODY KIT WITH CHARGER ETC.....	MINT BOXED £145.00
NIKON MB-D11 GRIP FOR NIKON D7000.....	MINT BOXED £165.00
NIKON SB400 SPEEDLIGHT.....	MINT BOXED £89.00
NIKON SB600 DX SPEEDLIGHT COMPLETE.....	MINT-BOXED £59.00
NIKON SB800 DX SPEEDLIGHT WITH MANUAL.....	MINT BOXED £125.00
SIGMA EF-530 DG ST ELECTRONIC FLASH IIII NIKON FIT.....	MINT BOXED £75.00
METZ 45 CL4 DIGITAL WITH NIKON SCA ADAPTOR.....	MINT BOXED £265.00
NIKON MC 36 REMOTE CONTROL.....	MINT- £89.00
OLYMPUS PEN E-PL1 BLACK WITH CHARGER.....	MINT- £115.00
OLYMPUS PEN MINI E-PM1 WITH ALL ACCESS + FLASH.....	MINT BOXED £129.00
OLYMPUS 17.5 45mm F3.5/5.6 ZUIKO DIGITAL.....	MINT-FILTER £45.00
SIGMA 10-20mm F4/5.6 DC EX HSM FOR OLYMPUS 4/3rds.....	MINT+HOOD £289.00
OLYMPUS HLD-S BATTERY GRIP FOR E620 BODY.....	MINT £45.00
OLYMPUS 14 - 45mm F3.5/5.6 ZUIKO DIGITAL 4/3rds LENS.....	MINT+HOOD £99.00
OLYMPUS 14 - 42mm F3.5/5.6 MK II "R" MSC MICRO 4/3rds.....	MINT AS NEW £165.00
PENTAX 18 - 55mm F3.5/5.6 AL WEATHER RESISTANT.....	MINT BOXED £99.00
PANASONIC G1 WITH PAN 14 - 42 LENS & ACCESS.....	MINT BOXED £149.00
PANASONIC G1 BODY COMP WITH ALL ACCESSORIES.....	MINT-BOXED £169.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
PANASONIC GF2 BODY RED WITH ALL ACCESS.....	MINT BOXED £145.00
PANASONIC GX1 BODY COMPLETE ALL ACCESSORIES.....	MINT BOXED £245.00
PANASONIC 14mm F2.5 LUMIX G LENS MICRO 4/3rds.....	MINT CASED £189.00
PANASONIC 20mm F1.7 LUMIX G LENS MICRO 4/3rds.....	MINT CASED £175.00
PANASONIC 14 - 42mm F3.5/5.6 LUMIX MICRO4/3rds.....	MINT CASED £85.00
PANASONIC 14 - 45mm F3.5/5.6 LUMIX G OIS MICRO 4/3rds.....	MINT BOXED £175.00
PENTAX Q + 8.5mm F1.8 & 5-15mm F2.8/4.5 LENS KIT COMP MINT BOXED £299.00	
SONY CYBER SHOT DSC-R1 WITH ZEISS LENS + CHGR.....	MINT £179.00
SONY ALPHA 28 - 75mm F2.8 SAM LENS.....	MINT BOXED £495.00
SIGMA 18 - 200mm F3.5/6.3 DC SLD GLASS FOR SONY.....	MINT BOXED £125.00
SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £145.00
SIGMA 2.0 x APO DG T/CONVERTER FOR SONY ALPHA.....	MINT BOXED £145.00

## Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1NRS BODY.....	MINT- £365.00
CANON EOS 1NHS.....	MINT-BOXED £265.00
CANON EOS 1 BODY.....	EXC++ £115.00
CANON EOS 3 BODY.....	EXC++ £145.00
CANON EOS 5 BODY.....	EXC++ £59.00
CANON EOS 50E BODY.....	MINT- £39.00
CANON 17 - 40mm 14 USM "L" WITH HOOD.....	MINT CASED £495.00
CANON 24 - 105mm 14 USM "L" IMAGE STABILIZER.....	MINT CASED £695.00
CANON 70 - 200mm 12.8 USM "L" IMAGE STABILIZER.....	MINT BOXED £1,095.00
CANON 70 - 200mm 12.8 USM "L" IMAGE STABILIZER.....	MINT-BOXED £1,045.00
CANON 70 - 200mm 12.8 USM "L" IMAGE STABILIZER.....	EXC++ CASED £999.00
CANON 70 - 300mm 14/5.6 USM IMAGE STAB DO LENS.....	MINT BOXED £875.00
CANON TS-E 24mm F3.5 TILT AND SHIFT + CASE "L".....	MINT BOXED £745.00
CANON TS-E 24mm F3.5 TILT AND SHIFT + CASE "L".....	EXC++ CASED £945.00
CANON 300mm 14 USM "L" IMAGE STABILIZER.....	MINT CASED £875.00
CANON 400mm 15.6 USM "L" (REALLY AS NEW).....	MINT BOXED AS NEW £999.00
CANON 50mm F1.8 MK I VERY RARE LENS.....	MINT £179.00
CANON 50mm F1.8 MK II + HOOD.....	MINT £69.00
CANON 60mm 12.8 EF-S USM MACRO LENS ("UNUSED").....	MINT BOXED AS NEW £279.00
CANON 100mm 12.8 MACRO + FILTER.....	MINT BOXED £265.00
CANON 100mm 12.8 MACRO EF.....	MINT BOXED £279.00
CANON 17 - 85mm 14/5.6 IMAGE STABILIZER.....	MINT £195.00
CANON 18 - 55mm 13.5/5.6 IS MK II IMAGE STABILIZER.....	MINT £99.00
CANON 18 - 55mm 13.5/5.6 IS IMAGE STABILIZER.....	MINT £75.00
CANON 18 - 135mm 13.5/5.6 EFS IMAGE STABILIZER.....	MINT+HOOD £245.00
CANON 20 - 35mm 13.5/4.5 USM.....	MINT £175.00
CANON 24 - 85mm 13.5/4.5 EF USM ZOOM + HOOD.....	MINT £165.00
CANON 28 - 90mm 14/5.6 USM MK II.....	MINT £59.00
CANON 28 - 105mm 14/5.6 USM.....	MINT £145.00
CANON 28 - 135mm 13.5/5.6 USM IMAGE STABILIZER.....	MINT- £269.00
CANON 35 - 80mm 14/5.6 EF MKII.....	MINT £39.00
CANON 35 - 105mm 13.5/4.5 EF ZOOM.....	MINT + HOOD + FILTER £69.00
CANON 55 - 250mm 14/5.6 IS II IMAGE STABILIZER.....	MINT BOXED £159.00
CANON 70 - 300mm 14/5.6 USM IMAGE STABILIZER.....	MINT BOXED £270.00
CANON 70 - 300mm 14/5.6 USM IMAGE STABILIZER.....	MINT+HOOD £269.00
CANON 75 - 300mm 14/5.6 + HOOD.....	MINT £89.00
CANON 75 - 300mm 14/5.6 USM MK II WITH HOOD.....	MINT £119.00
CANON 75 - 300mm 14/5.6 MK III.....	MINT BOXED £115.00
CANON 75 - 300mm 14/5.6 USM MK III (LATEST).....	MINT BOXED AS NEW £165.00
CANON 75 - 300mm 14/5.6 USM MK III (LATEST).....	MINT £149.00
CANON 80 - 200mm 14/5.6 EF USM.....	MINT £75.00
CANON 52mm CLOSE UP LENS TYPE 250D.....	MINT BOXED £55.00
CANON 77mm CLOSE UP LENS TYPE 500D.....	MINT BOXED £129.00
CANON EF 1.4x EXTENDER.....	MINT- £199.00
CANON EF 2.0x EXTENDER MK II.....	MINT BOXED £285.00
CANON EF 2.0x EXTENDER MK II.....	MINT CASED £265.00
JESSOPS 2X CONVERTER FOR CANON.....	MINT £65.00
KENCO TELEPLUS PRO 300 DG 1.4x TELECONVERTER.....	MINT BOXED £125.00
CANON 540 EZ FLASH + INST.....	MINT BOXED £99.00
CANON 540 EZ FLASH + INST.....	MINT- CASED £75.00
CANON 420 EZ FLASH.....	MINT CASED £49.00
CANON ANGLE FINDER B.....	MINT BOXED £79.00
CANON ANGLE FINDER C.....	MINT CASED £125.00
CANON LC3 TRANSMITTER AND RECIEVER.....	MINT £115.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc.....	MINT- £69.00

SIGMA 20mm F1.8 EF DG ASPHERIC RF (LATEST).....	MINT BOXED £299.00
SIGMA 20mm F1.8 EX DG ASPHERIC RF (LATEST).....	MINT- £285.00
SIGMA 105mm F2.8 DG EX MACRO (REALLY SHARP).....	MINT £275.00
SIGMA 180mm F3.5 EX IF HSM MACRO.....	EXC++ CASED £375.00
SIGMA 24 - 70mm 12.8 EX DG MACRO + HOOD.....	MINT BOXED £299.00
SIGMA 70 - 300mm 14/5.6 APO MACRO + HOOD.....	MINT- £59.00
SIGMA 150 - 500mm F5/6.3 APO DG OPTICAL STABILISING.....	MINT CASED £645.00
TAMRON 17 - 50mm F2.8 XR Di-II VC LENS MOTOR (LATEST).....	MINT BOXED £245.00
TAMRON 28 - 200mm F3.8/5.6 V/F LD ASPHERICAL A/F.....	MINT £65.00
TOKINA 10 - 17mm F3.5/4.5 AT-X DX LENS (LATEST).....	MINT £345.00
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED MINT BOXED NEW £1,095.00	
CANON F1 N AE BODY TOTALLY AS NEW "UNUSED".....	MINT BOXED £799.00
CANON 17mm 14 FD.....	MINT BOXED £275.00
CANON 85mm F1.2 "L" FD + BT 72 HOOD.....	MINT CASED £499.00
CANON 200mm F2.8 FD BUILT IN HOOD.....	EXC++ BOXED £125.00
CANON AUTO BELLows.....	MINT £69.00

## Contax 'G' Compacts & SLR & Ricoh

CONTAX G1 BODY.....	MINT- £175.00
CONTAX T2 TITANIUM CHAMPAGNE.....	MINT-BOXED £199.00
CONTAX 28mm F2.8 BIONAR WITH CONTAX HOOD + FILTER.....	MINT BOXED £299.00
CONTAX 90mm F2.8 SONNAR "G".....	MINT-BOXED £199.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2.....	MINT CASED £99.00
CONTAX TITANIUM FILTERS, HOODS, AND CAPS FOR G.....	PHONE IN STOCK PHONE
CONTAX TTX TITANIUM COMPACT + LEATHER CASE.....	MINT CASED £399.00
CONTAX AX AUTOFOCUS BODY (RARE NOW).....	MINT- £475.00
CONTAX ARIA BODY (SUPERB, STRAP, INSTRUCTIONS).....	MINT BOXED £245.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS).....	EXC++ BOXED £199.00
CONTAX FIT YASHICA 28mm F2.8 SUPERB CONDITION.....	MINT £65.00
CONTAX 35mm F2.8 DISTAGON + HOOD MM.....	MINT- £225.00
CONTAX 45mm F2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £225.00
CONTAX 50mm F1.7 PLANAR AE.....	MINT £145.00
CONTAX 85mm 11.4 PLANAR MM.....	MINT- £465.00
CONTAX 300mm 14 TELE TESSAR MM.....	MINT- £345.00
CONTAX TLA 280 FLASH.....	MINT- £95.00
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET.....	MINT-BOXED £295.00

## Leica 'M', 'R' & Screw & Binoculars

LEICA M6 TTL CHROME (VERY LITTLE USE).....	MINT BOXED £1,175.00
LEICA M6 TTL BLACK (EXCELLENT CONDI I TINY MARK).....	EXC+++ BOXED £1,075.00
LEICA M6a BODY SER No 12698XX CIRCA 1970.....	MINT- £575.00
LEICA M6a BODY SER No 14111XX CIRCA 1975-76.....	EXC++ £475.00
LEICA M3 SINGLE WIND SER No 9922XX CIRCA 1960.....	EXC++ CASED £575.00
LEICA M3 SINGLE WIND SER No 9911XX CIRCA 1960.....	EXC++ CASED £599.00
LEICA M10 WITH 50mm F2.8 COLL ELMAR (REALLY NICE).....	EXC++ £999.00
LEICA CL BODY SERVED IN REALLY NICE CONDITION.....	MINT- £479.00
LEICA CL BODY (SERVICED IN REALLY NICE CONDITION).....	MINT- £495.00
LEICA STANDARD CHROME WITH CASE.....	EXC++ £299.00
LEICA 28mm F2.8 ELMARIT M BLACK (1809).....	MINT BOXED £975.00
LEICA 35mm F2.8 SUMMICRON ASPHERIC BLACK.....	MINT BOXED £599.00
LEICA 35mm F2.8 SUMMILON WITH SPECS M & HOOD.....	MINT- £675.00
LEICA 40mm F2.8 SUMMICRON C WITH HOOD.....	MINT- £345.00
LEICA 50mm F1.5 SUMMARIT M MOUNT WITH RARE HOOD.....	MINT- £465.00
LEICA 50mm F2.8 ELMAR-BLACK (LATEST VERSION).....	MINT CASED £999.00
LEICA 90mm F2 SUMMICRON CHROME M.....	MINT CASED £1,275.00
LEICA 90mm F2 SUMMICRON ASPHERICAL M 6 BIT.....	MINT BOXED AS NEW £1,995.00
LEICA 135mm 14.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mm 14.5 HEKTOR IN KEEPER.....	EXC++ £199.00
LEICA 50mm F2.8 COLLAPSIBLE ELMAR SCREW.....	MINT- £365.00
LEICA 90mm 14 ELMAR CHROME SCREW.....	MINT IN KEEPER £159.00
LEICA 135mm 14.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH + CASE.....	MINT BOXED £89.00
LEICA SF20 FLASH.....	MINT £70.00
LEICA HANDGRIP FOR M8/M9 etc.....	EXC++ BOXED £145.00
LEICA R8 BODY CHROME (REALLY NICE LOW USE).....	MINT £475.00
LEICA RS BODY BLACK.....	EXC++ BOXED £299.00
LEICAFLEX SL BODY CHROME.....	MINT-BOXED £299.00
LEICA 50mm F2 SUMMICRON R ROM LENS LATEST.....	MINT £425.00
LEICA 50mm F2 SUMMICRON R 3 CAM.....	EXC++ £299.00
LEICA 180mm 14 ELMARIT R 3 CAM.....	EXC++ £345.00
LEICA 28 - 70mm 13.5/4.5 VARIO ELMAR ROM.....	MINT BOXED AS NEW £445.00
LEICA 70 - 210mm 14 VARIO ELMAR R.....	EXC++ £399.00
ANGENIEUX 70 - 200mm 13.5 FOR LEICA R FIT.....	MINT BOXED £775.00
LEICA MOTORWINDER AND STRAP FOR R6 etc.....	MINT BOXED £145.00
LEICA ANGLE FINDER R (143000).....	MINT BOXED £99.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE.....	MINT £99.00
ZEISS 6x20 B MONOCULAR WITH CASE.....	MINT CASED £165.00
ZEISS DIASCOPE 65 T* FL ANGLED, 15x45 EPIECE, CASE.....	MINT CASED £165.00

SWAROVSKI 8 x 50 SLC "B" BINOCULARS WITH CASE.....	MINT-BOXED £795.00
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## Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R4a 21,25,28,35,50 FRAMES (RARE).....	MINT BOXED £425.00
VOIGTLANDER BESSA R2 BODY OLIVE M MOUNT.....	MINT-BOXED £275.00
VOIGTLANDER BESSA R2 BODY BLACK M MOUNT.....	MINT-BOXED £245.00
VOIGTLANDER 35mm F1.7 ULTRON ASPHERIC.....	MINT- £365.00
VOIGTLANDER 75mm F1.8 HELIAR CLASS VM M MOUNT.....	MINT BOXED AS NEW £425.00
VOIGTLANDER 90mm 13.5 APO LANTHAR (BLK).....	MINT BOXED £215.00
VOIGTLANDER WINDER T.....	MINT BOXED £129.00
VOIGTLANDER BESSA SIDE GRIP.....	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2.....	MINT- £115.00
VOIGTLANDER ANGLE FINDER + 15.21,25mm ADAPTORS.....	MINT BOXED AS NEW £199.00

## Medium & Large Format

BRONICA ETRSI BODY + 120 BACK, LENS & WLF.....	EXC+++ £195.00
BRONICA ETRS COMPLETE WITH 75mm EI + 120 BACK.....	MINT- £195.00
BRONICA RF 45mm F4 ZENZANON FOR 645 R/F + FINDER.....	MINT CASED £399.00
BRONICA 50mm 12.8 ZENZANON MC.....	EXC+++ £99.00
BRONICA 150mm 13.5 ZENZANON PE.....	MINT-BOXED £159.00
BRONICA 150mm 13.5 ZENZANON E MC.....	MINT BOXED £119.00
BRONICA 150mm 13.5 ZENZANON E MC.....	MINT £99.00
BRONICA 150mm F4 E.....	MINT- £89.00
BRONICA ETRSI 120 BACK.....	MINT £79.00
BRONICA ETRS/ETRSI POLAROID BACK.....	MINT £69.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	MINT CASED £69.00
BRONICA ETRS/ETRSI SPEEDGRIP.....	MINT- £49.00
BRONICA 50mm 13.5 ZENZANON S.....	EXC+++ £119.00
BRONICA 100mm 14 MACRO ZENZANON PE.....	MINT £245.00
BRONICA 150mm 13.5 ZENZANON S.....	MINT- £165.00
BRONICA SQA COMPLETE WITH 80mm 12.8 S WLF, BACK.....	EXC++ £265.00
BRONICA SQA + 80mm 12.8 S, PRISM FOR BACK, GRIP.....	MINT- £395.00
BRONICA 65mm 14 ZENZANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm 14 PS ZENZANON MACRO FOR SQ.....	MINT CASED £365.00
BRONICA 150mm 14 PS ZENZANON FOR SQ.....	MINT-CASED £145.00

BRONICA SQAI 120 MAGAZINE BACK.....	EXC++ £45.00
BRONICA SQA/1M POLAROID MAGAZINE BACK.....	MINT BOXED £69.00
BRONICA METERED CHIMNEY FINDER.....	EXC++ £75.00
BRONICA 135W BACK FOR SQ VERY RARE.....	EXC+++ £165.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645.....	NEW £79.00
FUJI GW 670 MK III C/W 90mm F3.5 LENS.....	MINT BOXED £675.00
MAMIYA 150mm 14.5 + HOOD FOR MAMIYA 7/7II.....	MINT £375.00
MAMIYA 65mm 14 SEKOR Z LENS FOR RZ + HOOD.....	MINT £159.00
MAMIYA 65mm 14 L4 LENS FOR RZ.....	MINT- £399.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm 14.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 150mm 13.5 A/F FOR 645 A/F.....	MINT £299.00
MAMIYA 210mm 14 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR R8.....	MINT £169.00
MAMIYA RZ 67 PRO BACK.....	MINT- £69.00
MAMIYA RZ 67 PRO II BACK.....	MINT- £79.00
MAMIYA RZ 67 POLAROID BACK.....	MINT- £75.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 55mm 13.5 TAKUMAR SMC FOR 6x7.....	MINT- £65.00
PENTAX 55mm 12.8 FOR PENTAX 645.....	MINT BOXED £199.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT £225.00
PENTAX 150mm 13.5 FOR PENTAX 645.....	MINT BOXED £199.00
ROLLEIFLEX 6008 PRO + 80mm HFT LENS.....	MINT- £895.00
ROLLEIFLEX SCHNEIDER 150mm 14.6 MAKRO FOR 6008.....	MINT- £575.00
YASHICAMAT 1246 WITH CASE.....	MINT- £225.00

## Hasselblad

HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK.....	MINT- £995.00
HASSELBLAD 503 Cxi BODY + WLF.....	MINT- £495.00
HASSELBLAD 500CM BODY WITH 80mm 12.8 T* + HOOD.....	MINT- £895.00
HASSELBLAD 90mm 14 FOR XPAN.....	MINT-IN KEEPER £395.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF.....	EXC++ £1,295.00
HASSELBLAD 506EL/M BODY + A12 BLACK BACK.....	EXC++ £299.00
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Black or White

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60.0 fps  
1080p movie mode



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Black or Red

24.2 megapixels  
4.0 fps  
1080p movie mode



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24.1 megapixels  
5.0 fps  
1080p movie mode



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16.2 megapixels  
6.0 fps  
1080p movie mode



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Full Frame CMOS Sensor



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★★★★★ 'Superb replacement for D700' AlphaMan – N.W. England

D4

16.2 megapixels  
11.0 fps  
Full Frame CMOS Sensor



**D4 Body**

**£4249**

D4 Body

**£4249**



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System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details **£132.95**  
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10.0 fps



**NEW! NEX-6 Body** **£619**

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### RECOMMENDED LENSES:

Sony E 35mm f1.8 OSS **£399**  
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A77

24.3 megapixels  
12.0 fps  
1080p movie mode



**A77** From **£829**

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A99

24.3 megapixels  
6.0 fps  
Full Frame CMOS Sensor



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## Panasonic

G5

16.5 megapixels  
6.0 fps  
1080p movie mode



**NEW! G5**

Body **£469**

G5 + 14-42mm **£549**  
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GH3

16.05 megapixels  
20.0 fps  
1080p movie mode



**NEW! GH3**

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OM-D E-M5  
Silver or Black

16.1 megapixels  
9.0 fps  
1080p movie mode



**OM-D E-M5** From **£992**

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E-PL5 Silver, Black or White

**NEW!**

16.1 megapixels  
8.0 fps



**NEW! E-PL5**

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PENTAX

K-5 II

16.3 megapixels  
7.0 fps  
1080p movie mode



**NEW! K-5 II**

Body **£799**

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K-30 Body **£459**  
K-30 18-55mm WR **£529**  
K-30 18-135mm WR **£769**

## FUJIFILM

X-Pro1 Black

16.3 megapixels  
6.0 fps  
1080p movie mode



**X-Pro1** **£1099**

X-Pro1 RRP £1429 **£1099**

### RECOMMENDED ACCESSORIES:

Fuji NP-W126 Battery **£69**  
Fuji 6F-X20 Flashgun **£249**  
Fuji LC-X Leather Case **£159**  
Fuji HG-X Hand Grip **£69**

X-E1 Black or Silver

16.3 megapixels  
6.0 fps  
1080p movie mode



**NEW! X-E1**

From **£645**

**NEW! X-E1** Body **£645**  
**NEW! X-E1** + 18-55mm **£995**

### RECOMMENDED X-MOUNT LENSES:

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20.2 megapixels  
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Full Frame CMOS sensor

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**Canon**  
EOS M



18.0 megapixels  
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1080p movie mode

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**CUSTOMER REVIEW: EOS M + 18-55mm IS II**  
★★★★★ 'Good thing in a small package' Goushtaub - Reading

**Canon**  
EOS 600D



18.0 megapixels  
3.7 fps  
1080p movie mode

**600D**

From **£425**

600D Body £425  
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600D + 18-135mm IS £639  
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**CUSTOMER REVIEW: 600D + 18-55mm IS II**  
★★★★★ 'The enthusiasts Digital SLR Camera' Camerabug - Norfolk

**Canon**  
EOS 650D



18.0 megapixels  
5.0 fps  
1080p movie mode

**Canon**  
EOS 60D



18.0 megapixels  
5.3 fps  
1080p movie mode

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**CUSTOMER REVIEW: 650D + 18-55mm IS II**  
★★★★★ 'Nice little DSLR - Big improvements' MTA - Wotford

**60D**

From **£649**

60D Body £649  
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60D + 17-55mm f2.8 IS USM £1439

**CUSTOMER REVIEW: 60D + 18-135mm IS**  
★★★★★ 'Good allrounder for stills and video' Ricardo - Cornwall

**Canon**  
EOS 7D



18.0 megapixels  
8.0 fps  
1080p movie mode

**7D**

From **£1099**

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**CUSTOMER REVIEW: 7D + 15-85mm IS USM**  
★★★★★ 'Highly recommended, better than expected' Maria - Worcestershire

**Canon**  
5D Mark III



22.3 megapixels  
6.0 fps  
1080p movie mode  
Full Frame CMOS sensor

**5D Mark III**

From **£2335**

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**CUSTOMER REVIEW: 5D Mark III + 24-105mm**  
★★★★★ '...A massive leap forward from the Mark II' Darren - London

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32GB ..... £118

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White ..... £34.95

**SONY**



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16GB ..... £29  
32GB ..... £49  
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32GB ..... £89  
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f2.8 L USM II  
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f3.5-5.6 ED  
AF-S VR  
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Nikon



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f3.5-5.6 G ED  
AF-S VR  
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SIGMA



**NEW!**  
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### CANON LENSES

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EF 35mm f2.0	£208
TS-E 45mm f2.8	£1099
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EF 16-35mm f2.8 L USM II	£1099
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EF-S 18-135mm f3.5-5.6 IS STM	£349
EF-S 18-200mm f3.5-5.6 IS	£389

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EF 70-200mm f2.8 L IS USM II	£1799
EF 70-200mm f4.0 L USM	£483
EF 70-300mm f4.0-5.6 IS USM	£374.99
EF 70-300mm f4.0-5.6 L IS USM	£1129
EF 75-300mm f4.0-5.6 USM III	£219
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14mm f2.8 D AF ED	£1239
16mm f2.8 D AF Fisheye	£619
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24mm f1.4 G AF-S ED	£1489
24mm f2.8 D AF	£369
24mm f3.5 D ED PC-E	£1465
<b>NEW!</b> 28mm f1.8 G AF-S	£505
28mm f2.8 D AF	£245
35mm f1.8 G AF-S DX	£150
35mm f2.0 D AF	£254.89
45mm f2.8 D PC-E ED Micro	£1393
50mm f1.4 G AF-S	£278
50mm f1.4 D AF	£244
50mm f1.8 G AF-S	£155
60mm f2.8 G AF-S ED Micro	£404.95
85mm f1.4 D AF	£949
85mm f1.4 G AF-S	£1189
85mm f1.8 D AF	£299
85mm f2.8 D PC-E Micros	£1339
85mm f2.8 G ED AF-S VR DX Micro	£375
105mm f2.8 G AF-S VR IF ED Micro	£629
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f4.0 AF Micro	£1179

300mm f4.0 D AF-S IF ED	£1029
10-24mm f3.5-4.5 G AF-S DX	£639
12-24mm f4.0 G ED AF-S IF DX	£839
14-24mm f2.8 G ED AF-S	£1319
16-35mm f4.0 G ED AF-S VR	£829
16-85mm f3.5-5.6 G ED AF-S DX VR	£439
17-55mm f2.8 G ED DX AF-S IF	£1049
18-35mm f3.5-4.5 D IF ED AF	£475
18-55mm f3.5-5.6 G AF-S DX VR	£145
18-105mm f3.5-5.6 G ED AF-S DX VR	£204
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
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55-200mm f4.5-5.6 G ED AF-S DX VR IF	£241
55-300mm f4.5-5.6 G AF-S DX VR	£279
70-200mm f2.8 G ED AF-S VR II	£1605
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10-20mm f3.5 EX DC HSM	£459
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17-70mm f2.8-4.0 DC Macro OS HSM	£265
<b>NEW!</b> 17-70mm f2.8-4.0 DC OS HSM	£449
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18-250mm f3.5-6.3 DC Macro OS HSM	£399
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50-200mm f4.0-5.6 DC OS HSM	£119
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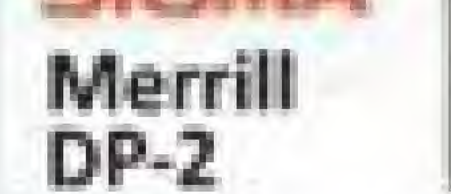
PowerShot SX240 HS Pink, Silver or Black	£189
PowerShot SX260 HS Red, Grey, Green or Black	£209
PowerShot D20 Underwater Camera – Silver, Blue or Yellow	RRP £349 £259
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# EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

**Digital**  
PHOTOGRAPHY

**Ink Test Winner**



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£26.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£21.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£39.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£89.99 set of 8	£3.99 21ml, 3 for £13.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	Lilly Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0591/2/3, each	£11.99 13ml	Check Website.	Teddy Bear Inks
T0594/5/6, each	£11.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0597/8/9, each	£11.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo 1400
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Owl Inks
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD, R265/285/360, RX560/585/685
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	Photo R1900
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Flamingo Inks
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	
T0791/2/3, each	£11.99 10ml	Check Website.	Photo R2880
T0794/5/6, each	£11.99 10ml	Check Website.	Husky Inks
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	S22, SX125/130, SX420W/425W/445W, BX305F
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Fox Inks
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	Photo R3000
T0870 Gloss	£7.99 11.4ml	Check Website.	Turtle Inks
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	Photo R2000
T0877/8/9, each	£8.99 11.4ml	Check Website.	Penguin Inks
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	Photo Pro 3800, 3880
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	Expression Home XP30, XP102, XP202, XP205
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	XP302, XP305, XP402, XP405
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	Daisy Inks
T1281 Black	£6.99 5.9ml	£4.99 13ml	Expression Home XP30, XP102, XP202, XP205
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	XP302, XP305, XP402, XP405
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	High Capacity Daisy Inks
T1291 Black	£9.99 11.2ml	£5.49 16ml	Expression Photo XP750, XP850
T1292/3/4, each	£9.99 7ml	£4.49 13ml	Elephant Inks
T1571-9, each	£19.99 25.9ml each or £154.99 set of 8		
T1591-9, each	£13.99 17ml each or £99.99 set of 8		
T5591-6, each	£12.99 13ml each or £69.99 set of 6		
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No.18XL Black	£14.99 11.5ml	NEW	
No.18XL C/M/Y, each	£10.99 6.6ml	NEW	
No.18XL Set of 4	£44.99 set of 4	NEW	
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No.24 C/M/Y, each	£7.99 4.6ml	NEW	
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No.24XL B/LC/LM, each	£11.99 9.8ml	NEW	
No.24XL C/M/Y, each	£11.99 8.7ml	NEW	
No.24XL Set of 6	£69.99 set of 6	NEW	
No.26 Black	£8.99 6.2ml	NEW	
No.26 Photo Black	£7.99 4.7ml	NEW	
No.26 C/M/Y, each	£7.99 4.5ml	NEW	
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CLi8 B/C/M/Y/PC/PM 15ml	£3.99
PGi520 Black 19ml	£4.99
CLi521 B/C/M/Y/GY 9ml	£3.99
PGi525 Black 19ml	£4.99
CLi526 B/C/M/Y/GY 9ml	£3.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

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CLi42 Set of 8	£79.99
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PGi9 Set of 10	£82.99
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PGi29 Set of 12	£229.99
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PGi72 Set of 10	£99.99
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CLi521 B/C/M/Y/GY 9ml	£8.99
PGi520/CLi521 Set of 5	£41.99
PGi525 Black 19ml	£9.99
CLi526 B/C/M/Y/GY 9ml	£8.99
PGi525/CLi526 Set of 5	£41.99
PGi550 Black 15ml	£9.99
CLi551 B/C/M/Y/GY 7ml	£8.99
PGi550/CLi551 Set of 5	£41.99
PG37 Black 11ml	£11.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£14.99
PG540 Black 8ml	£11.99
PG540XL Black 21ml	£17.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL52 Photo 21ml	£18.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£18.99
CL541 Colour 8ml	£15.99
CL541XL Colour 15ml	£19.99

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No.57 Colour 24ml	£12.99
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No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
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No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
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No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
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No.363 Black 20ml	£6.99
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### HP Originals

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No.301 Colour 3ml	£9.99
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No.338 Black 11ml	£17.99
No.339 Black 21ml	£23.99
No.343 Colour 7ml	£18.99
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No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£12.99
No.363 C/M/Y/PC/PM each	£8.99
No.364 Black 6ml	£7.99
No.364 PC/C/M/Y 3ml each	£6.99
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No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

### Lexmark Originals

No.1 Colour	£19.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£17.99
No.23 Black	£16.99
No.24 Colour	£18.99
No.27 Colour	£18.99
No.28 Black	£14.99
No.29 Colour	£16.99
No.32 Black	£19.99
No.33 Colour	£21.99
No.36 Black	£16.99
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LC980 / 1100 C/M/Y	£2.99
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## BATTERIES & CHARGERS

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## BATTERIES

### Camera Batteries

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For Canon 550D: £99.99  
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Full range of coin cells in stock

## SQUARE FILTERS

### KOOD

#### P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:  
1) An adapter ring that screws onto the front of your lens  
2) A filter holder clips onto the ring  
3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

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72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

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#### P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters £9.99

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Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

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We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

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A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

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EW-73B Canon 17-85 IS	£9.99
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EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
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EW-83J Canon 17-55/2.8	£12.99
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HB-45 Nikon 18-55 VR	£7.99
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This is just a sample, more in stock!

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58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
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72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

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30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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### Bubble Spirit Levels

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Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4	£15.99

**Lens Cleaning**

LensPen Original Carbon-tipped pen with built-in cleaning brush	£7.99
LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro	£24.99 £17.99
Spudz 6x6 Washable microfibre cloth with neoprene pouch and belt/key clip	£4.99

Massive range of cleaning equipment on our website and in stock.

## SCREW-TYPE FILTERS

### KOOD

Japanese Optical Glass Filters  
Coated to reduce lens flare and reflections.



#### UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

#### Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

#### Skylight Filters

Similar to a UV filter, but with a pinkish tint to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

#### Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

#### Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

#### Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm ND4 / ND8	£11.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
72mm ND4 / ND8	£29.99
77mm ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

#### Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

### Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

#### FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

#### ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

## STEPPING RINGS

### Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!



This is just a tiny fraction of our range





# Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on [www.facebook.com/premierink](http://www.facebook.com/premierink)

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



## CAMERA BAGS

**thinkTANK photo**

**We will match or beat ANY UK Think Tank price!**  
Full Think Tank range in stock - below are just a few examples:

<b>Retrospective 7</b>	<b>Airport Commuter</b>	<b>Airport International V2.0</b>
<b>NEW!</b>	<b>NEW!</b>	
<b>£114</b>	<b>£149</b>	<b>£245</b>

**Billingham**

**We will match or beat ANY UK Billingham price!**  
Full Billingham range in stock - below are just a few examples:

<b>Hadley Range</b>	<b>The 5 Series</b>	<b>The 07 Range</b>
Hadley Small <b>£126</b> Hadley Large <b>£148</b> Hadley Pro <b>£159</b>	225 <b>£247</b> 335 <b>£256</b> 445 <b>£279</b> 555 <b>£315</b>	107 <b>£247</b> 207 <b>£270</b> 307 <b>£288</b>

**KATA**

**Comprehensive Kata range in stock!**  
Below are just a few examples:

<b>GearPack Range</b>	<b>Digital Rucksack Range</b>	<b>3-N-1 ProLight Series</b>
<b>NEW!</b>		<b>NEW!</b>
Gearpack-60 <b>£49</b> Gearpack-80 <b>£59</b> Gearpack-100 <b>£69</b>	DR-465 <b>£65</b> DR-466 <b>£49</b> DR-467 <b>£72</b> DR-467 <b>£79</b>	3N1-25 <b>£139</b> 3N1-35 <b>£169</b>

**tamrac**

**Comprehensive Tamrac range in stock!**  
Below are just a few examples:

<b>Expedition Range</b>	<b>Velocity Sling Range</b>	<b>Accessories</b>
4X <b>£89</b> 5X <b>£104</b> 6X <b>£119</b> 7X <b>£149</b> 8X <b>£169</b>	6X <b>£29</b> 7X <b>£39</b> 8X <b>£44</b> 9X <b>£49</b> 10X <b>£59</b>	Water Bottle <b>£13</b> Lens Case 50 <b>£12</b> Lens Case 100 <b>£13</b> Lens Case 200 <b>£14</b> Flash Case <b>£11</b> Rain Cover <b>£20</b>

**VANGUARD**

**Comprehensive Vanguard range in stock!**  
Below are just a few examples:

<b>Messenger UP-Rise</b>	<b>Zoomster Outlawz</b>	<b>Backpack UP-Rise</b>
UP-Rise 28 <b>£72</b> UP-Rise 33 <b>£82</b> UP-Rise 38 <b>£90</b>	Outlawz 16Z <b>£54</b> Outlawz 17Z <b>£63</b>	UP-Rise 45 <b>£90</b> UP-Rise 46 <b>£99</b> UP-Rise 48 <b>£108</b>

## RAIN COVERS

<b>OpTech Rainsleeve</b>	<b>Kata Elements Covers</b>	<b>Think Tank Hydrophobia</b>
Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashguns. 2 per pack.	Protect your camera against the elements!	The ultimate protection from the weather!
Standard <b>£6</b> Flash <b>£8</b>	E690 Small <b>£37</b> E702 Large <b>£52</b>	70-200 <b>£109</b> 70-200 Flash <b>£114</b> 300-600 <b>£118</b>

## CAMERA STRAPS

**BLACKRAPID** *The world's fastest camera straps!*

RS-4 Classic <b>£54.99</b>	RS-5 Cargo <b>£64.99</b>	RS-7 Curve <b>£59.99</b>	RS-W1 Womens <b>£59.99</b>	RS-SPORT <b>£59.99</b>	RS-DR1 Double <b>£119.99</b>	SnapR-35 Large <b>£44.99</b>
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**OP TECH USA** *The world's best-selling SLR camera straps!*

<b>Camera Straps</b>	<b>System Connectors</b>
Wrist Strap <b>£11.99</b>	Adapt-its (4) <b>£4.99</b>
Classic Strap <b>£16.99</b>	Extensions (2) <b>£6.99</b>
Super Classic <b>£19.99</b>	UniLoop (2) <b>£6.99</b>
Pro 3/8 Strap <b>£17.99</b>	ProLoop (2) <b>£9.99</b>
Pro Loop Strap <b>£18.99</b>	LensSupport (2) <b>£9.99</b>
Utility Sling Strap <b>£29.99</b>	Sling Adapter <b>£10.99</b>

## TRIPODS

**Manfrotto**

**Massive range of Manfrotto in stock!**  
Below are just a few examples:

<b>190XPROB Tripod</b>	<b>055XPROB Tripod</b>
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column	Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column
Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm <b>£99.99</b>	Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm <b>£109.99</b>
<b>190CXPRO3</b>	<b>190CXPRO4</b>
Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column
Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm <b>£204.99</b>	Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm <b>£212.99</b>
<b>055CXPRO3</b>	<b>055CXPRO4</b>
Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column
Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm <b>£232.99</b>	Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm <b>£246.99</b>
<b>MM294A3 Monopod</b>	<b>MM294A4 Monopod</b>
Aluminium 3-section	Aluminium 4-section
Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm <b>£29.99</b>	Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm <b>£34.99</b>
<b>679B Monopod</b>	
Aluminium 3-section	
Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm <b>£35.99</b>	
<b>234 Tilt Head</b>	<b>234RC Tilt Head</b>
Ideal for monopods	with RC2 quick release
Weight: 0.27kg Load: 2.5kg <b>£14.99</b>	Weight: 0.27kg Load: 2.5kg <b>£24.99</b>
<b>496 RC2 Ball Head</b>	<b>498 RC2 Ball Head</b>
with RC2 quick release	with RC2 q/release
Weight: 0.46kg Load: 6.0kg <b>£49.99</b>	Weight: 0.67kg Load: 8.0kg <b>£74.99</b>
<b>410 Geared Head</b>	
with RC4 quick release	
Weight: 1.22kg Load: 5.0kg <b>£142.99</b>	

**VANGUARD**

**Comprehensive Vanguard range in stock!**  
Below are just a few examples:

<b>AltaPRO 263AT Tripod</b>	<b>AltaPRO 264AT Tripod</b>
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column	Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column
Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm <b>£125.99</b>	Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm <b>£134.99</b>
<b>PRO 253CT</b>	<b>PRO 283CT</b>
Carbon Fibre 3-section legs, MACC column	Carbon Fibre 3-section legs, MACC column
Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm <b>£242.99</b>	Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm <b>£296.99</b>
<b>NEW! Nivelor Tripods</b>	
A new range of lightweight, flexible, compact tripods with heads, that fold flat in a few seconds thanks to the unique, inverting open canopy.	
204BK H:101cm, W:0.6kg <b>£53.99</b> 214BK H:120cm, W:0.7kg <b>£62.99</b> 244BK H:145cm, W:1.1kg <b>£98.99</b> 245BK H:161cm, W:1.2kg <b>£107.99</b>	
<b>PH32 Pan / Tilt</b>	<b>SBH100 Ball Head</b>
3-way fluid head, magnesium, three spirit levels, quick release plate.	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate
Weight: 0.42kg Load: 5.0kg <b>£67.49</b>	Weight: 0.39kg Load: 10.0kg <b>£67.49</b>
<b>GH100 Pistol Grip</b>	
Multi award-winning pistol grip head with spirit level, friction control and panoramic function.	
Weight: 0.75kg Load: 6.0kg <b>£107.99</b>	

**BENRO**

<b>GH-1P Gimbal</b>	<b>GH-2 Gimbal</b>	<b>Travel Angel 2</b>
Superb gimbal head, with control handle. Side mounting for lens.	Heavy duty gimbal head, with massive load rating. Flat mounting for lens.	A1682TB0 <b>£179</b> A1692TB0 <b>£189</b>
Weight: 0.8kg Load: 12.0kg <b>£229</b>	Weight: 1.4kg Load: 23.0kg <b>£329</b>	<b>Flat Traveller 2</b>
		A1182TB0 <b>£204</b> A1192TB0 <b>£209</b>

**KOOD**

<b>A284 Tripod</b>	<b>C2504 Monopod</b>	<b>C2804 Monopod</b>
Aluminium 4-section	Carbon Fibre 4-section	
Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm <b>£73.99</b>	Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm <b>£59.99</b>	Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm <b>£66.99</b>
<b>BH02 Ball Head</b>	<b>BH08 Ball Head</b>	<b>BH22 Ball Head</b>
Quick release plate, spirit level, 360 degree rotation, dual control knobs	Quick release plate, spirit level, 360 degree rotation, dual control knobs	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 0.42kg Load: 12.0kg <b>£25.99</b>	Weight: 0.42kg Load: 12.0kg <b>£29.99</b>	Weight: 0.4kg Load: 8.0kg <b>£31.99</b>
<b>BH25 Ball Head</b>	<b>BH28 Ball Head</b>	
Weight: 0.42kg Load: 12.0kg <b>£37.99</b>	Weight: 0.42kg Load: 12.0kg <b>£45.99</b>	
<b>Triad 30 Lite</b>	<b>Triad 40 Lite</b>	<b>Triad 60 Lite</b>
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carrying case.	Including BH40 alloy ball head.	Including 3-way fluid damped pan/tilt head.
Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm <b>£39.99</b>	Weight: 1.58kg Max Load: 5.0kg Folded: 60cm Max Height: 153cm <b>£49.99</b>	Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm <b>£59.99</b>
<b>"An excellent value for money tripod"</b>		
Amateur Photographer Magazine		

## TRIGGERS & METERS

<b>PocketWizard</b>	<b>SEKONIC</b>
<b>The NEW Plus III</b>	<b>L208 TwinMaster</b>
Single Unit <b>£129</b> Double Unit <b>£249</b> Triple Unit <b>£369</b>	Analogue, incident and reflected, ambient light only. <b>£85</b>
<b>Mini &amp; Flex</b>	<b>L308S FlashMate</b>
The world's leading TTL wireless triggering system.	Digital, incident and reflected, ambient and flash light. <b>£139</b>
<b>AC3 Zone Controller</b> <b>£49</b> <b>TT1 Mini Transmitter</b> <b>£149</b> <b>TT5 Flex Transceiver</b> <b>£159</b>	<b>L478D LiteMaster Pro</b> <b>£349</b> <b>L478DR LiteMaster Pro</b> <b>£399</b>
<b>Hahnel</b>	<b>YONGNUO</b>
<b>Hahnel Combi TF</b>	<b>Yongnuo CTR-301P</b> <b>£27.99</b> <b>Extra Receivers</b> <b>£18.99</b> <b>Yongnuo RF-602</b> <b>£29.99</b> <b>Extra Receivers</b> <b>£19.99</b> <b>Yongnuo RF-603</b> <b>£31.99</b>
Combed wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. Receiver & Transmitter <b>£49.99</b>	<b>Yongnuo YN-460II and YN-560II</b> flashguns also in stock!
<b>NEW GigaT MkII</b> <b>£65</b> <b>NEW Tuff TTL</b> <b>£99</b>	

## FLASH GUNS

<b>Nissin</b>	<b>Metz</b>
<b>Free batteries with every Nissin Flashgun</b>	<b>Free batteries with every Metz Flashgun</b>
<b>Nissin Di866 MkII</b>	<b>24 AF-1</b> <b>£49.99</b> <b>36 AF-5</b> <b>£69.99</b> <b>44 AF-1</b> <b>£129.99</b> <b>50 AF-1</b> <b>£169.99</b>
The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon, Nikon and Sony digital SLRs, the Nissin Di866 fully supports full TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades.	Canon, Nikon, Sony, & Olympus
<b>Nissin Di622 MkII</b>	<b>Nissin MF18 Ring Flash</b>
An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser. <b>£114.99</b>	The new Nissin MF18 Macro Ring Flash offers an exceptionally high guide number of 16m (ISO100), colour LCD display, power pack port, Auto, TTL, Manual, Multi, Wireless and Custom settings are just some of its features, plus an expanding ring head. Includes mounting rings for 52, 58, 62, 67, 72 and 77mm diameter mounting rings. Available in Canon and Nikon fit. <b>£279.99</b>
<b>Nissin Di466</b>	<b>TTL Flash Cord Coiled</b> <b>£24.99</b> <b>TTL Flash Cord Straight</b> <b>£29.99</b>
Guide number of 33m. Full TTL, adjustable bounce flash head, wide angle diffuser. <b>£72.99</b>	Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

## FLASH DIFFUSERS

**Bounce Flash Diffuser**

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX Canon 430EX / 430EXII / 550EX Canon 580EX / 580EXII Nikon SB600 / SB800 / SB900 Nikon SB24 / SB25 / SB26 / SB28 Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1 Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ	<b>£10.99</b>
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**Inverted Dome Pro Flash Diffuser Set**

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc	Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc	Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc	Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc
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## STUDIO ACCESSORIES

**westcott**

<b>Apollos and Halos</b>	<b>Collapsible Umbrellas</b>
The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.	Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".
<b>28" Apollo</b> <b>£99.99</b> <b>Apollo Orb</b> <b>£119.99</b> <b>Apollo Strip</b> <b>£119.99</b>	<b>43" Umbrella Soft Silver</b> <b>£19.99</b> <b>43" Umbrella White</b> <b>£19.99</b> <b>43" Umbrella White/Black</b> <b>£21.99</b>
<b>Westcott 28" Apollo Flash Kit</b> <b>£184</b> Including shoe mount, 28" Apollo and light stand. <b>£129.99</b>	<b>Westcott Umbrella Flash Kit</b> <b>£81</b> Including shoe mount, umbrella and light stand. <b>£64.99</b>
<b>Westcott 5-in-1 Reflector Kit</b> <b>£110</b> Including reflector, reflector holder, and light stand. <b>£79.99</b>	



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Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices **include VAT**, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

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## Special Offers

### Canon Battery Grips by Hahnel

with FREE Hahnel LP-E6 battery



Canon 5D Mk II  
Canon 5D Mk III  
Canon 7D  
Canon 60D  
**£99.99**

### Canon PGI9 Pro 9500 inks



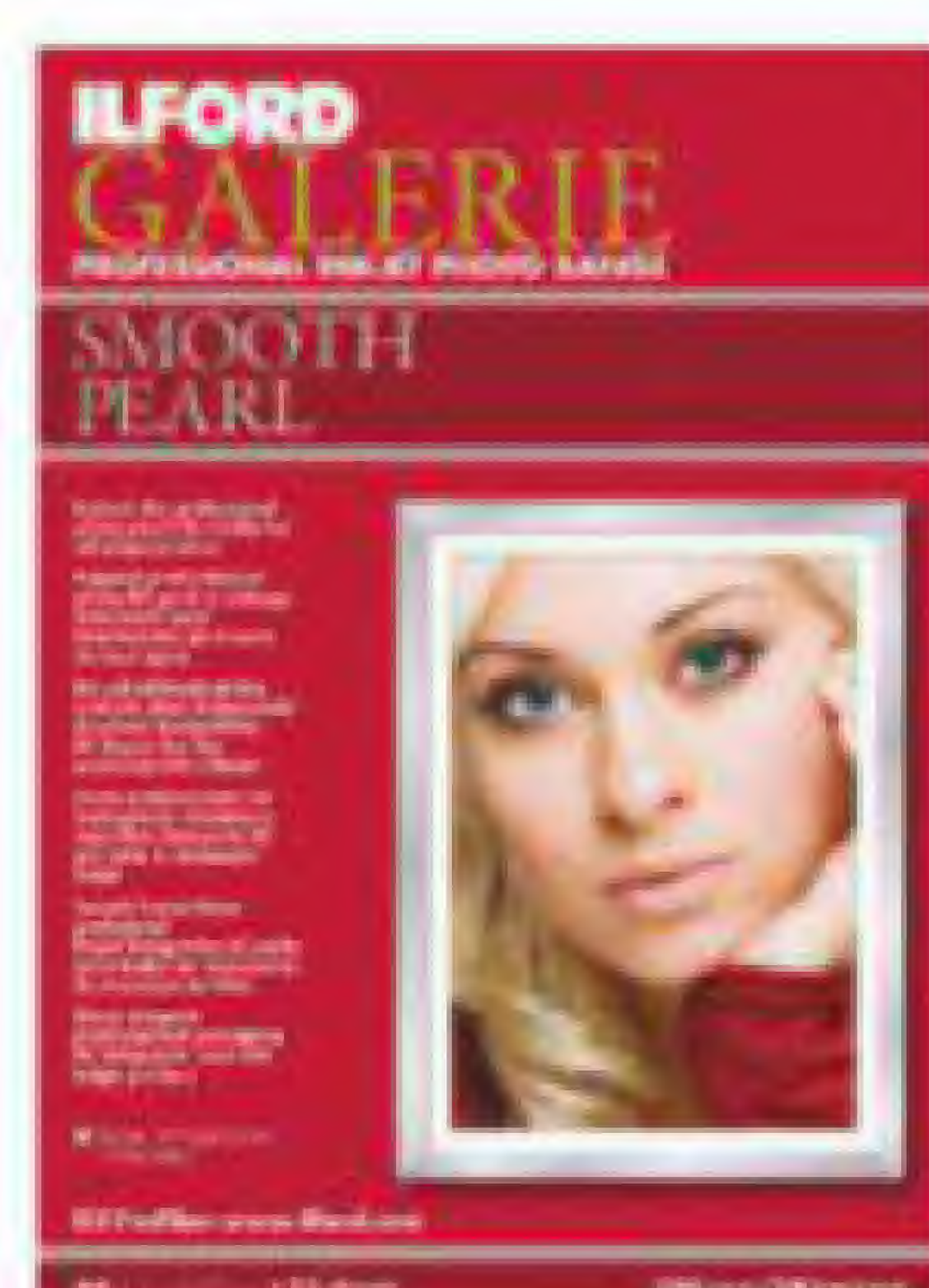
Each  
**£8.99**  
Set of 10  
**£82.99**

### Sandisk USB Pen Drives



8GB  
**£4.99**  
16GB  
**£7.99**  
32GB  
**£14.99**

### Ilford Galerie Smooth Pearl



A4  
35 sheets  
25+10 FREE  
**£10.99**  
6x4  
100 sheets  
£10 OFF RRP  
**£12.99**

### Epson T096... R2880 inks



Each  
**£8.99**  
Set of 8  
**£69.99**

### Sandisk SDHC Extreme



8GB  
**£8.99**  
16GB  
**£14.99**  
32GB  
**£26.99**  
Sandisk CF also in stock

### Epson Premium Glossy Paper



A4  
30 sheets  
15+15 FREE  
**£9.99**  
6x4  
80 sheets  
40+40 FREE  
**£9.99**

### HP No.364 ink multipack



Set of 4  
**£19.99**  
(equivalent to  
£4.99 each)

### Kata DL-DR-465



Lightweight,  
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protective  
dual  
compartment  
photo  
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£40 OFF RRP  
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24mm f/2.8 IS USM <b>£587.00</b>	400mm f/2.8L USM IS II <b>£8,299.00</b>	24-70mm f/4.0L IS USM <b>NEW See web</b>
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180mm f/3.5L USM Macro <b>£1,169.99</b>	EF-S 18-55mm IS II (No packaging) <b>£75.00</b>	EF 25 II Extension Tube <b>£139.99</b>
200mm f/2.0L IS USM <b>£4,369.00</b>	18-135mm IS (No packaging) <b>£245.00</b>	

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14.2 MEGA PIXELS 3.0" Screen 3 FPS LIVE VIEW 1080p Full HD

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D3100 + 18-55 VR + batt **£349.00**

Add a Nikon EN-EL14 spare battery for only £19.99

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D5100 + 18-55 VR **£436.00**  
D5100 Twin Kit **£579.99**

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### Nikon D3200



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D3200 Body Only **£372.99**  
D3200 + 18-55 VR **£439.99**  
See website for D3200 in Red!

Add a Nikon EN-EL14 spare battery for only £29.99

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12.3 MEGA PIXELS 3.0" Screen 4 FPS LIVE VIEW JPEG Movie

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16.2 MEGA PIXELS 3.0" Screen 6 FPS LIVE VIEW 1080p Full HD

D7000 Body Only **£642.00**  
D7000 + 18-105 VR **£799.00**  
D7000 + EN-EL15 **£696.00**

Add a Nikon MB-D11 battery grip for only £224.99

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D300s Body Only **£1,095.00**  
D300s + 16-85 VR **£1,484.98**  
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Add a Nikon MB-D10 battery grip for only £264.99

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24.3 MEGA PIXELS 3.2" Screen 5.5 FPS LIVE VIEW 1080p Full HD

D600 Body Only **£1,469.00**  
D600 + 24-85 VR **£1,842.00**  
D600 + SB-910 **£1,788.99**

### Nikon D800



36.3 MEGA PIXELS 3.2" Screen 4 FPS LIVE VIEW 1080p Full HD

D800 Body Only **£1,909.00**  
D800 + 24-120 VR **£2,728.00**  
D800 + EN-EL15 **£1,963.99**

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16.2 MEGA PIXELS 3.0" Screen 11 FPS LIVE VIEW 1080p Full HD

D4 Body Only **£4,249.00**  
D4 + AF-S 85mm f/1.8 **£4,619.00**  
D4 Body + EN-EL18 **£4,369.98**

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AF-D 28mm f/2.8 <b>£245.99</b>	AF-D 180mm f/2.8 IF ED <b>£709.00</b>	AF-D 24-85mm f/2.8-4 <b>£549.00</b>
AF-S 28mm f/1.8G <b>£509.99</b>	AF-D 200mm f/4D IF ED <b>£1,194.00</b>	AF-S 24-85mm ED VR <b>£419.00</b>
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35mm f/1.8 AF-S DX <b>£154.99</b>	AF-S 300mm f/4 D IF-ED <b>£1,046.00</b>	AF-S 55-200mm f/4-5.6G <b>£199.99</b>
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AF 50mm f/1.4D <b>£245.99</b>	AF-S 600mm f/4G ED VR <b>£6,999.99</b>	AF-S 70-200mm f/2.8 VR II <b>£1,605.00</b>
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AF-S 50mm f/1.8 <b>£112.99</b>	AF-S DX 12-24mm f/4G IF-ED <b>£809.00</b>	AF-S 70-300mm IF ED VR <b>£399.99</b>
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### Nikon 1 J2



10.1 MEGA PIXELS 3.0" Screen 60 FPS LIVE VIEW 1080p Full HD

J2 Body Only **£279.99**  
J2 + 10-30mm **£399.00**  
J2 + 10-30 + 30-110 **£529.99**

### Nikon 1 S1



10.1 MEGA PIXELS 3.0" Screen 60 FPS LIVE VIEW 1080p Full HD

S1 + 11-27.5mm **£479.00**  
S1 + 11-27.5 + 30-110 **£619.99**  
See website for further S1 offers!

## NIKON 1 LENSES

6.7-13mm f/3.5-5.6 VR <b>£459.00</b>
10mm f/2.8 <b>£199.99</b>
11-27.5mm f/3.5-5.6 <b>£179.00</b>
10-30mm f/3.5-5.6 VR <b>£149.99</b>
10-100mm f/4.0-5.6 VR <b>£479.00</b>
30-110mm f/3.8-5.6 VR <b>£189.99</b>
10-100mm f/4.5-5.6 PD VR <b>£589.99</b>

See website for offers with filters on these lenses.

### SONY NEX-F3



16.1 MEGA PIXELS 3.0" Screen 5.5 FPS LIVE VIEW 1080 Movie

NEX-F3 + 18-55mm **£349.00\***

Add a Sony NP-FW50 battery for £66.49

### SONY NEX-6



16.1 MEGA PIXELS 3.0" Screen 10 FPS LIVE VIEW 1080 Movie

NEX-6 Body Only **£649.00\***

NEX-6 + 16-50mm **£729.00\***

### SONY NEX-7



24.3 MEGA PIXELS 3.0" Screen 10 FPS LIVE VIEW 1080 Movie

NEX-7 Body Only **£774.00\***

NEX-7 + 18-55mm **£869.00\***

### SONY Alpha a99



24.3 MEGA PIXELS 3.0" Screen 10 FPS LIVE VIEW 1080 Movie

Alpha a99 Body Only **£2,199.00**

a99 + Grip + 2 batts. **£2,448.00**

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## SIGMA

35mm f/1.4 DG HSM

Many avid photographers will prefer this 35mm lens to the more conventional 50mm. Using a leading edge design and state-of-the-art production technology, the performance of this lens has been honed to the point where it can do full justice to the expressive power of the very latest digital cameras.



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**Only £759.99** Sigma 67mm DG MC UV filter only **£24.99** with this lens!

SRP £799.99

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8mm f/3.5 EX DG (Fisheye)	<b>£618.99</b>
10mm f/2.8 EX DC HSM (Fisheye)	<b>£489.00</b>
15mm f/2.8 EX DG (Fisheye)	<b>£479.99</b>
20mm f/1.8 EX DG	<b>£519.99</b>
24mm f/1.8 EX DG	<b>£432.99</b>
28mm f/1.8 EX DG	<b>£359.99</b>
30mm f/1.4 EX DC HSM	<b>£299.00</b>
50mm f/1.4 EX DG HSM	<b>£379.00</b>
50mm f/2.8 EX DG Macro	<b>£269.00</b>
70mm f/2.8 EX DG Macro	<b>£369.00</b>
85mm f/1.4 EX DG HSM	<b>£669.00</b>
105mm f/2.8 EX DG OS HSM	<b>£549.00</b>
150mm f/2.8 EX DG OS HSM	<b>£699.00</b>
300mm f/2.8 APO EX DG HSM	<b>£2,319.99</b>
500mm f/4.5 APO EX DG HSM	<b>£3,849.99</b>
800mm f/5.6 APO EX DG HSM	<b>£4,349.99</b>

### WIDE ZOOM LENSES

8-16mm f/4-5.6 DC HSM	<b>£549.00</b>
10-20mm f/4-5.6 EX DC HSM	<b>£369.00</b>
10-20mm f/3.5 EX DC HSM	<b>£459.00</b>
12-24mm f/4.5-5.6 DG HSM II	<b>£679.00</b>
17-50mm f/2.8 EX DC OS HSM	<b>£489.00</b>
17-70mm f/2.8-4 DC Macro OS	<b>£279.00</b>
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18-125mm f/3.8-5.6 DC OS HSM	<b>£229.99*</b>
18-200mm f/3.5-6.3 DC OS HSM II	<b>£279.00</b>
18-250mm f/3.5-6.3 DC OS HSM	<b>£306.00</b>
24-70mm f/2.8 EX DG HSM	<b>£599.00</b>
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50-150mm f/2.8 APO EX DC HSM II	<b>£749.00</b>
50-200mm f/4-5.6 DC OS HSM	<b>£99.99</b>
50-500mm f/5-6.3 DG OS HSM	<b>£999.00</b>
70-200mm f/2.8 EX DG OS HSM	<b>£899.00</b>
70-300mm f/4-5.6 DG Macro	<b>£99.99</b>

## SIGMA

17-70mm

f/2.8-4 DC Macro OS HSM  
 Mainly used for general-purpose photography, this everyday lens covers a range equivalent to 25.5-105mm on a 35mm camera.

A large-aperture lens that opens up to f/2.8, it's surprisingly compact in size.



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70-300mm f/4-5.6 APO DG Macro	<b>£150.00</b>
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150-500mm f/5-6.3 DG OS HSM	<b>£749.00</b>
200-500mm f/2.8 EX DG APO	<b>£12,799.99</b>
300-800mm f/5.6 EX DG HSM	<b>£5,489.99</b>

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1.4x EX DG Teleconverter	<b>£199.99</b>
2x EX DG Teleconverter	<b>£234.99</b>

**SIGMA**  
 150-500mm f/5-6.3 APO DG OS HSM  
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**£50 CASHBACK**  
 Cashback available between 14.01.13 & 28.02.13

## SIGMA

120-300mm

f/2.8 DG OS HSM  
 Although high-function digital cameras now deliver improved picture quality at high-ISO settings, adjusting your lens to a large aperture is still the most effective strategy for action shots. And even if you have to take the shots from a less-than-ideal position, as is so often the case when shooting sports or on-stage action, this zoom lens, with its maximum focal length of 300mm, lets you open up the aperture all the way to f/2.8.



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**Coming Soon!**

Pre-order and receive a free Sigma 105mm DG MC UV filter

SRP £3,599.99

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- ▶ TRUE II image processing engine
- ▶ Weather & Dust Resistant



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Body Only **£1,549.99**  
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SRP £1,839.99

## DP1 / DP2 - Merrill

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- ▶ 46 Megapixels
- ▶ 19mm f/2.8 (DP1) 30mm f/2.8 (DP2)
- ▶ Dual True II Engine
- ▶ 3.0" LCD Screen



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SRP £TBC

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- ▶ 16.05 megapixels
- ▶ 6 fps Burst Shooting
- ▶ High Speed Capture
- ▶ 1080p Full-HD movie mode
- ▶ 3.0" LCD Touch Screen

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EOS 600 body.....£29	50 F3.5 Macro.....£89	80 F2.8 CF M.....£499
EOS 300 body.....£20	50 F3.5 Mac + Tube.....£119	120 F4 CF.....£599
EOS 500 body.....£20	70-210 F4.....£69	150 F4 CFI M.....£749
EOS 500N body.....£20	100 F2.8.....£99	150 F4 CFI.....£649
EOS 50E body.....£20	100 F4 Macro + tube.....£299	150 F4 CF T.....£349
EOS 100 body.....£20	100-300 F5.6.....£99	160 F4.8 CB M- box.....£399
10-22 F3.5/4.5 EFS.....£479	135 F3.5.....£29	Vivitar 2x conv.....£69
15-85 F3.5/4.5 IS U.....£449	200 F4.....£49	<b>LEICA DIGITAL USED</b>
16-35 F2.8 L MKI.....£599	2X A Extender.....£99	D-Lux 5 blk.....£399
17-40 F4 L box.....£479	2X B Extender.....£69	D-lux 2 M- box.....£279
17-85 F4/5.6 IS U.....£199	TOK 60-300 F4/5.6.....£69	V Lux 20 M- box.....£249
18-55 F3.5/5.6 IS EFS.....£99	Winder A.....£29	<b>LEICA M/COMPACT USED</b>
18-55 F3.5/5.6 EFS.....£69	Angle finder B.....£69	Illog + 5cm f2 + etc.....£999
18-200 F3.5/5.6 IS box.....£349	Action finder for F1N.....£129	

M4P chr body.....£699	Dynax 600Si.....£69	SIGMA NAF USED
M3 chr d/wind + ERC.....£699	Dynax 505Si Super b/o.....£29	10-20 F4/5.6 EX DG.....£289
21 F2.8 blk ASP M- box.....£1999	Dynax 505Si body.....£29	12-24 F4/5.6 EX DG.....£399
28 F2.8 M- box.....£699	Dynax 404Si body.....£29	14 F2.8 EX box.....£POA
35 F2 blk ASP M- box.....£1599	17-35 F3.5 G M- box.....£649	17-50 F2.8 EX DC OS.....£379
50 F1.4 blk M- box.....£1899	24-105 F3.5/4.5.....£149	17-70 F2.8/4.5 DC OS.....£249
28-105 F3.5/4.5.....£99	28-105 F3.5/4.5.....£99	17-70 F2.8/4.5 DC.....£149
CF Flash.....£69	35-105 F3.5/4.5 M.....£99	18-50 F2.8 DC macro.....£239
SF20 flash.....£79	50 F1.7.....£79	18-50 F2.8 EX DC.....£199
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R4 body blk box.....£379	100-300 F4/5.6.....£129	20-40 F2.8 EX DG.....£199
R4 body chr.....£149	<b>SONY LENSES USED</b>	24-70 F2.8 EX DG HSM.....£449
60 F2.8 R.....£449	18-70 box.....£49	24-70 F2.8 EX DG.....£349
<b>LIGHTMETERS USED</b>	24-70 F2.8 box.....£1199	28-200 F3.5/5.6.....£129
Gossen Lunasix III.....£79	50 F2.8 D mac.....£299	28-300 F3.5/6.3.....£99
Minolta Flashmeter V.....£179	75-300 F4.5/5.6.....£119	30 F1.4 EX DC box.....£249
<b>LOWEPRO USED</b>	<b>SIGMA MIN/SONY AF USED</b>	50 F2.8 EX DG.....£179
Lens Trekker 600AW.....£99	12-24 F4.5/5.6 EX DG.....£399	50-500 F4/6.3 DG OS.....£799
Dryzone 200 yellow/blk.....£179	15 F2.8 EX DG box.....£329	50-500 F4/6.3 EX DG.....£599
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645 Pro TL + 80 + RFH.....£349	18-35 F3.5/4.5.....£69	70-300 F4/5.6 APO mac.....£99
+ plain prism.....£349	24-70 F2.8 EX DG mac.....£269	105 F2.8 EX DG box.....£319
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+ 120 RFH + prism.....£349	600 F8.....£349	1.4x EX conv.....£99
645E body.....£169	1.4x EX DG conv.....£149	2X EX conv.....£109
645 Pro TL Body.....£199	1.4x EX conv.....£119	<b>TAMRON NAF USED</b>
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7II body.....£849	D510 body box.....£119	F3 body.....£99/199
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17-85mm F4-5.6 IS USM	E+ / Mint- £169 - £199
18-55mm F3.5-5.6 EFS	E+ £49 - £59
18-55mm F3.5-5.6 EFS II	E+ £49 - £59
18-55mm F3.5-5.6 IS EFS	Exc / Unused £59 - £99
18-55mm F3.5-5.6 IS EFS II	Mint- £99
18-135mm F3.5-5.6 IS USM	Mint- £199
18-200mm F3.5-5.6 IS EFS	E++ / Mint- £299
20-35mm F3.5-4.5 USM	E+ £149
24mm F1.4 L USM	E+ £749
24mm F3.5 L TSE	E+ / Mint- £699 - £749
24-70mm F2.8 L USM	As Seen / E++ £749 - £1,099
24-105mm F4 L IS USM	E++ / Mint- £589 - £629
28-80mm F3.5-5.6 USM	E+ £59
28-80mm F3.5-5.6 USM MkIV	E+ £59
28-90mm F4-5.6 USM	E+ £45 - £55
28-105mm F3.5-4.5 USM	E+ £129
28-300mm F3.5-5.6 L IS USM	E++ £1,489
35mm F2 EF	E+ £29
35-70mm F3.5-4.5 EF	E+ £29
38-76mm F4-5.6 EF	E+ £29
45mm F2.8 TS-E	Mint- £789
50mm F1.2 L USM	Mint- £999
50mm F1.4 USM	E+ £209

## Canon Manual

F1NAE Black Body Only	E+ £179 - £299
T90 Body + Databack	E+ £119
T90 Body Only	E+ / E++ £79 - £99
T70 Body Only	E+ / E++ £29
A1 Black + 35-70mm	E+ £79
A1 Black + 50mm F1.8 + Winder	E+ £99
A1 Black Body Only	Exc / E+ £59 - £79
AE1 Black Body Only	E+ £59
AE1 Chrome + 50mm F1.8	E+ £49
AE1 Chrome Body Only	E+ £39 - £49
AW1 Black Body Only	E+ £49
AW1 Chrome Body Only	E+ £49
EXEE + 50mm F1.8	E+ £49
20mm F2.8 FD	E+ £179
24-35mm F3.5 FD L	E+ £349
28mm F2.8 B/lock	E+ £39
28mm F2.8 FD	E+ £29
35mm F2.8 FD	E+ £45
35-70mm F3.5-4.5 FD	E+ £25 - £29
35-70mm F4 FD AF	E++ / Unused £59 - £89
50-135mm F3.5 FD	E+ £125
70-210mm F4 FD	As Seen / E++ £29 - £79
75-200mm F4.5 FD	Exc / E++ £29 - £49
100mm F4 FD Macro	E+ £89
100mm F4 FD Macro + Tube	E+ / E++ £119 - £149

## Contax 645 Series

645 Complete	E+ £1,699
35mm F3.5 Distagon	E+ / E++ £899 - £999
45mm F2.8 Distagon	E+ £699
120mm F4 Apo Macro	E+ £749 - £999
140mm F2.8 Sonnar	E+ / Unused £399 - £799
210mm F4 Sonnar	E+ / Mint- £599 - £999
Aptus 75 Back (33Mp)	E+ £5,999
Hasselblad-Contax 645 Adapter	Mint £35
MF81 Flash Bracket	E+ / E++ £79 - £149
MSB1 Flash Bracket	Mint- £179

## Contax G Series

G2 Body Only	E+ £449
G1 Body Only	E+ £199
21mm F2.8 G + Finder	E++ / Mint £549 - £599
28mm F2.8 G	E+ / E++ £249
90mm F2.8 G	E+ / E++ £139 - £179
TLA140 Flash	E+ / Mint- £39 - £59
TLA200 Flash	E+ £65

## Contax SLR Series

1.4x EF Extender	E+ £149
1.4x EF MkII Extender	E+ / E++ £189 - £199
2x EF Extender	E+ / Mint- £149 - £159
2x EF MkII Extender	E+ / Mint- £199 - £219
2x EF MkIII Extender	E+ £369
Sigma 1.4x Converter	Unused £49
Sigma 2x MC4 Apo DG Converter	E+ £109
Kenko 2x MC4 DG Converter	Unused £45
Kenko 3x Converter Pro300	Unused £149
Tamron 1.4x Converter	E+ £79
200E Speedlite	E+ £15
430EZ Speedlite	E+ / E++ £9 - £29
430EZ II Speedlite	E+ £139 - £149
430EZ Speedlite	E+ £35
480EG Speedlite	E+ £99
540EZ Speedlite	E+ / E++ £59 - £79
580EZ MkIII Speedlite	E+ £299
580EZ Speedlite	E+ £169
ML3 MacroLite	E+ £59
MR-14EX Macro Ringlite	Mint- £349
MT-24EX Macro Ringlite	Mint- £549
ST-E2 Transmitter	E++ / Mint- £99 - £109
Mez 58 AF1 Digital Canon	E+ £99
Sigma EF300 DG ST Flash	E+ £79
Sigma EF430 Flash	Unused £49
Sigma EF430ST Flash	Unused £69
Sigma EF500 DG ST Flash	E+ £89
Sigma EF500 ST Flash	E+ £49
Sigma EM-140 DG Macroflash	E+ £199

## Digital Compact Cameras

Canon DUIS 100 IS	Mint- £89
Canon bus 80IS	E+ £69
Canon Powershot A3000 IS	Mint- £69
Canon Powershot G2	E+ £59
Canon Powershot G2 + WC-DC58	E+ £129
Canon Powershot G6	As Seen £49
Canon Powershot G9	E+ £109
Canon Powershot S3 IS	As Seen / E++ £59 - £75
Canon Powershot S70	E+ £59
Canon Powershot S90	E+ £139

## Digital Micro Four Thirds

Olympus E-P3 Body Only - Silver	E+ £349
Olympus E-PL1 Blue Body Only	Mint- £129
Panasonic G2 Body Only	E+ £189 - £199
Panasonic G3 Black Body Only	E+ £199
Panasonic GF-2 Body + Case	E+ £149
Panasonic GF-2 Body Only	E+ £159
Panasonic GF-3 RED Body Only	Mint- £149
Panasonic GF-3 White Body	Mint- £119
Panasonic GX1 Body Only	E+ £219
Sony NEX C3 + 18-55mm + Flash	E+ £205
Sony NEX3 + 18-55mm + Flash	E+ £199
Sony NEX3 Body + Flash	E+ £149
Sony NEX5 + 16mm + HVL-F75	E+ £289
Sony NEX5 + 18-55mm + Flash	E+ £199 - £249
Sony NEX5 + Flash	E+ £159

## Micro 4/3rds Lenses

Olympus 12-50mm F3.5-6.3 M Zuiko	Mint £219
Panasonic 14-140mm F4.5-5.8 OIS HD	E++ / Mint- £379
Panasonic 14-45mm F3.5-5.6 Asph	E++ / Mint- £129 - £149
Panasonic 14mm F2.5 Asph	Mint- £159
Olympus 17mm F2.8 M Zuiko	E++ / Mint- £149
Voigtlander 25mm F0.95 Nokton	Mint- £589 - £649
Panasonic 45-200mm F4-5.6 OIS	E+ £169

## Digital SLR Cameras

Canon EOS 10S MkIII Body Only	E++ £1,899 - £2,149
Canon EOS 10S MkII Body Only	E+ £749 - £799
Canon EOS 1D MkIII Body Only	E++ / Mint- £1,099 - £1,249
Canon EOS 1D MkIII Body Only	As Seen £299
Canon EOS 1D MkII Body Only	E++ £489 - £1,099
Canon EOS 5D + BG-E4 Grip	E+ £499
Canon EOS 5D Body Only	E+ / E++ £429 - £489
Canon EOS 500 + BG-E2N Grip	E+ £399
Canon EOS 500 Body Only	E+ / E++ £349 - £369
Canon EOS 30D + BG-E2 Grip	E+ / E++ £189 - £199
Canon EOS 30D Body Only	E+ / E++ £159 - £229
Canon EOS 20D + BG-E2 Grip	As Seen £149
Canon EOS 20D Body Only	E+ £119 - £149
Canon EOS 450D Body Only	E+ £189
Canon EOS 450D + BG-E3 Grip	E++ £169 - £179
Canon EOS 400D Body Only	E+ £149
Fuji S3 Pro Body Only	E+ £179
Fuji S5 Pro Body Only	E++ / Mint- £349 - £379
Leica Digital Modular R	E+ £1,949
Nikon D3X Body Only	Mint £2,999
Nikon D2X Body Only	E+ £349 - £489
Nikon D1X Body Only	E+ £189
Nikon D700 Body Only	E+ £1,149
Nikon D5000 Body Only	E++ / Mint- £199
Nikon D3100 Body Only	E+ £189
Nikon D3000 Body Only	E+ / Mint- £149
Nikon D300 Body Only	E+ / E++ £339 - £499
Nikon D200 Body Only	E+ / E++ £199 - £299
Nikon D100 + MB-D100 Grip	As Seen £99
Nikon D100 Body Only	As Seen / E++ £79 - £129
Nikon D90 Body Only	E+ / E++ £299 - £319
Nikon D80 Body Only	As Seen / E++ £129 - £259
Nikon D70S Body Only	E+ / E++ £109 - £119
Nikon D70 Body Only	E+ £99
Nikon D60 Body Only	E+ £159
Nikon D50 Body Only	E+ / Mint- £119 - £149
Nikon D40 Silver + 18-55mm	E+ £159
Nikon D40 Body Only	E+ £129
Olympus E3 Body Only	E+ £429
Olympus E1 + HLD-2 Battery Grip	E++ £129 - £159
Olympus E1 Body Only	E+ £159
Olympus E30 Body Only	E+ £399
Olympus E520 + 14-42mm	E+ £249
Olympus E510 + 14-42mm	E+ £179
Canon Powershot A3000 IS	E+ £119
Panasonic L1 Body Only	E+ £279
Panasonic L10 + 14-50mm	E+ £239
Pentax K7 + 18-55mm	E+ £479
Pentax K7 Body Only	Mint- £429
Pentax K-01 Body Only	Mint £369
Pentax K2000 + 18-55mm	E+ £249
Pentax K1000 + 18-55mm	E+ £179

## Hasselblad Xpan Series

Xpan II + 45mm F4	E++ £1,699 - £1,799
Xpan + 45mm F4	E+ / E++ £949 - £999
30mm F5.6 Asph + Finder	E+ / Mint- £299 - £399
90mm F4	E+ / Mint- £299 - £399
45/90mm Centre Filter	E+ / E++ £109 - £149

## Large Format - Please Call

## Leica M Series

M8 White Edition + 28mm F2.8	Mint- £4,999
M9 Black Body Only	E+ / Mint- £2,899 - £2,999
M8.2 Black Body Only	E+ £1,749
M8.2 Chrome Body Only	Mint- £1,949
M8 Black Body Only	E+ / E++ £1,425 - £1,549
M6 Platinum + 50mm F1.4	Mint £6,499
M6 Ein Stuck + 35mm F1.4 Asph.	Unused £4,999
M6 Titanium + 35mm F1.4	E++ £4,499
M6TL Millennium + 35mm F2 Asph	E++ £3,999
M6 Jubilee Set	Unused £3,499
M6 Cutaway Body Only	Mint- £999
M7 0.58x Black Body Only	E+ £1,499
M7 0.72x (Test) Black Body Only	E+ £1,750
M7 0.72x Black Body Only	E+ / Mint- £1,299 - £1,599
M7 0.72x Chrome Body Only	E+ £1,499
M6TL 0.85x Black Body Only	E+ £949
M6 0.72x Black Body Body Only	E+ £749
M4-P Black Body Only	E+ £699 - £749
M4 Chrome Body Only	E+ £599
M3 Chrome Body Only	E+ £549
M2 Chrome Body Only	E+ £499 - £599
M1 Chrome Body Only	E+ £399
MD2 Black Body Only	E+ £349
MDA Chrome Body Only	E+ £359
CL + 40mm F2	E+ £599
CL Black Body Only	E+ £349
18mm F3.8 Asph M Black	Mint- £1,599
21mm F2.8 Asph M Black	Mint- £1,799
21mm F2.8 Asph M Black 6bit	E++ / Mint- £1,799 - £1,989
21mm F2.8 M Black 6bit	E+ £1,699
21mm F4 Chrome + Finder	E+ £1,199
24mm F1.4 Asph M - Black	E++ £3,199
24mm F2.8 Asph M Black	Mint- £1,699
24mm F2.8 Asph M Black 6bit	E++ / Mint- £1,799 - £1,989
35mm F1.4 Black	E+ £1,299
35mm F2 Asph M Chrome	E+ £1,599
35mm F2 Asph M Chrome 6bit	Mint- £1,799
35mm F2 Black	E+ £899
35mm F2.5 M Black 6bit	E+ £949
35mm F3.5 Chrome (M3)	E+ £245
50mm F1.0 M Black 6bit	Mint- £4,499
50mm F2.8 M Chrome	E+ £649 - £699
50mm F3.5 Elmar	E+ £289
75mm F2 Apo M Black	E+ £1,699
75mm F2.5 Black 6 Bit	E+ £899
90mm F2 Black	Unused £1,099
90mm F2.5 Black 6 Bit	E+ £949
90mm F2.8 Chrome	E+ / E++ £399 - £450
90mm F2.8 M Black 6bit	E+ £699
90mm F4 Elmar	E+ / E++ £199 - £299
90mm F4 Collapsible	E+ / E++ £199 - £279
90mm F4 Elmar	As Seen / E+ £149 - £199
90mm F4 Elmar E39	E+ / E++ £175 - £299
135mm F2.8 M Black	As Seen / Mint- £250 - £499
135mm F4 Black	E+ / E++ £499
135mm F4.5 Hektor	As Seen £99
18mm Black Viewfinder	E+ / Mint- £399
21mm Black Viewfinder	E+ £249
21mm Black Viewfinder	E+ £249
24mm Black Viewfinder	E+ £249 - £299
28mm Black Viewfinder	E+ £225
50mm Chrome Viewfinder	Exc / E++ £99 - £229
A42 Swing Polariser	E+ £69
Angle Finder M	Mint- £149
Handgrip M	E+ £49
Large B&S Head	Exc / E++ £35 - £65
Leicavit M	E+ £199
Lens Carrier M	E+ £69
Motor M	E++ / Mint- £249
MR3 Chrome Meter	Exc £59
SF240 Flash - Titanium	E+ £159
Visoflex II	Exc £75

## Flash & Lighting - Please Call

## Fuji - Please Call

## Hasselblad H Series

H3DII Complete (50MP)	E+ £9,989
H2 Complete	E+ £1,989
H1 Body + AE Prism + Magazine	E+ £1,299
H1 Body Only	E+ £689
35-90mm F4-5.6 HC	E+ £375
50-110mm F3.5-4.5 HC	E+ / E++ £1,850 - £1,950
80mm F2.8 HC	Mint £1,299
HM 16/32 Magazine	E+ £119
HMI100 Polaroid Mag	E+ £79 - £149

## Hasselblad V Series



500CM Gold Edition.....	Unused £3,999
503CW Black Body Only.....	E+ £499
503CX Complete.....	E+ / E++ £899 - £949
501CM Complete.....	E+ £999
501C Complete.....	E+ £1,049
501C Black Body Only.....	E+ £299
553ELX Black Body Only.....	E+ £449
553ELX Chrome Body Only.....	E+++ / Mint- £599 - £649
500ELX Black Body Only.....	E+ £449
500ELM Complete.....	E+ / E++ £499 - £549
500ELM Chrome Body + WLF.....	E+ / E++ £179
500ELM Chrome Body Only.....	E+ £149
2003FCW Complete.....	E++ £799 - £849
Arc Outfit.....	E++ £225
Flex Outfit.....	E++ £1,249 - £1,299
SWC Body + Finder.....	E+ £119
SWCM Complete.....	Exc / E+ £1,199 - £1,399
30mm F3.5 CFI Fisheye.....	E+ £2,999
40mm F4 C T BLACK.....	E+ £589
45mm F4.5 Apo Grandagon.....	E++ £999
50mm F2.8 F.....	E++ £399
50mm F2.8 FF.....	E+ £999





Check Out Our New Look Website

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

60mm F2.8 R 3cam Macro	E++ £450
60mm F2.8 R Macro + Tube	Exc / E+ £349 - £399
70-210mm F4 R 3cam	E+ / E++ £279 - £349
80-200mm F4.5 R 3cam	E+ £189 - £199
90mm F2.8 R 1cam	E+ £225
100mm F4 R Macro + Tube	E++ £399
180mm F2.8 R 3cam	Exc £299
180mm F4 R 3cam	E+ £299
560mm F6.8 Telyt R	E+ £599
2x Extender R	E+ / Unused £69 - £179
Nikon 35mm F3.5 PC Shift	E+ £249
Tamron 70-350mm F4.5	E+ £169
Angle Finder R	E++ £59
Angle Finder R (14300)	E++ / Mint £125
Bellows Unit R	E+ £125
Macro Adapter R	E+ / E++ £89 - £125
Motordrive R4	E+ £65
Motordrive Set R8/R9	E++ £299
Motorwinder R4	E+ / E++ £39 - £59
Motorwinder R8/R9	E+ / E++ £149 - £299
R8/R9 Remote control	E++ £99

Mamiya - Please Call  
Minolta/Sony - Please Call

Nikon AF	
F6 + MB40 Battery Grip	Mint- £1,099
F6 Body Only	E++ £849 - £949
F5 Anniversary Body Only	E++ £799
F5 Body Only	E+ / E++ £249 - £399
F4S Body Only	Exc / E+ £199 - £229
F100 Body + MB15 Grip	E+ / E++ £159 - £189
F100 Body Only	As Seen / E++ £79 - £159
F90 Body Only	E+ £35 - £69
F80 Black + MB16 Grip	E+ £69
F80 Black Body Only	E+ / E++ £39 - £49
F70 Body + CF52 case	E++ £59
F70 Body Only	E++ £29
F65 Chrome Body Only	As Seen / E++ £25 - £45
F60 Chrome Body Only	As Seen / E++ £15 - £49
F55 Chrome Body Only	E+ / E++ £19 - £25
F50 Black + 28-80mm	E++ £59
F50 Black Body Only	E++ £29
F50 Chrome Body Only	E+ / E++ £15 - £19
F801 Body Only	E+ / E++ £29 - £49
F601 + 35-70mm	E+ £49
F601 Body Only	Exc / E+ £19 - £35
F601 Date Body Only	E+ £29
Pronea 600L + 24-70mm	E++ £79
Pronea S + 30-60mm	E+ / E++ £39
10-24mm F3.5-4.5 G AFS DX	Mint- £529
10.5mm F2.8 G AF ED DX Fisheye	E++ / Mint £359 - £429
12-24mm F4 G AFS DX ED	E++ / Mint- £449 - £549
14-24mm F2.8 G AFS ED	E++ / Mint- £989 - £1,199
16-85mm F3.5-5.6 G ED VR AFS DX	E++ / Mint £319
17-55mm F2.8 G AFS DX IF ED	E+ / E++ £599 - £639
18mm F2.8 AFD	E++ £699
18-35mm F3.5-4.5 AFD	E++ £299
18-55mm F3.5-5.6 AFS	E++ £59
18-55mm F3.5-5.6 G AFS DX VR	Mint £69
18-55mm F3.5-5.6 G AFS VR	E++ £69 - £89
18-70mm F3.5-4.5 G AFS ED DX E+ / E++	£89 - £149
18-135mm F3.5-5.6 G AFS DX	E++ £129
18-200mm F3.5-5.6 G AFS DX VR	E+ / E++ £279 - £299

18-200mm F3.5-5.6 G AFS DX VR II	E++ £449
24mm F1.4 G AFS ED	Mint- £1,349
24-50mm F3.3-4.5 AFN	E+ £99
24-85mm F2.8 AFD	E++ £299
24-120mm F3.5-5.6 ED AFD	E+ / E++ £125 - £149
24-120mm F3.5-5.6 G AFS ED VR	E++ £189 - £199
24-120mm F4 AFS G ED VR	E++ £699
28mm F2.8 AFD	E++ / Mint- £159 - £169
28-70mm F2.8 AFS	E++ £649
28-80mm F3.5-5.6 AFD	E++ £69
35mm F2 AFD	E++ £189
35mm F2 AFN	E++ £149
35-70mm F3.3-4.5 AF	E++ £59
35-105mm F3.5-4.5 AFN	E++ £79
45mm F2.8 D PC-E ED Micro	E++ £1,149
50mm F1.4 G AFS	Mint- £219
55-200mm F4-5.6 AFS DX G VR	E++ £119
60mm F2.8 AFD Micro	E++ £229
70-180mm F4.5-5.6 AFD Micro	E++ £949
70-200mm F2.8 G AFS ED VR	E++ £949
70-210mm F4-5.6 AF	E++ £89
70-210mm F4-5.6 AFD	E+ £49
70-300mm F4-5.6 AFG	E+ / E++ £69 - £75
70-300mm F4-5.6 ED AFD	As Seen £89
70-300mm F4-5.6 G AFS VR	E++ £309
75-240mm F4-5.6 AFD	E+ / E++ £69 - £89
80-200mm F4-5.6 AFD	E+ £69
80-400mm F4-5.6 AFD VR	E++ £689 - £749
85mm F1.4 AFD	E++ £699
85mm F3.5 G AFS Micro VR DX	E++ £279
200-400mm F4 G VR AFS IF ED	E+ / E++ £3,499
Samyang 85mm F1.4 UMC	Mint- £189
Sigma 8-16mm F4.5-5.6 DC HSM	E++ £419
Sigma 10-20mm F2.8-4.5 DC HSM	Mint- £269
Sigma 15-30mm F3.5-4.5 EX DG	E++ £229
Sigma 18-50mm F2.8-4.5 DC HSM OS	E+ £129
Sigma 20mm F1.8 EX DG	E++ £289
Sigma 24-70mm F2.8 EX DG	E++ £219
Sigma 24-70mm F3.5-5.6 D Asph	E++ £59
Sigma 28-70mm F2.8 D EX	E++ £149
Sigma 28-200mm F3.5-5.6	E++ £79
Sigma 30mm F1.4 DC EX HSM	E++ £199 - £279
Sigma 50-500mm F4-6.3 Apo DG	E+ / E++ £599 - £699
Sigma 55-200mm F4.5-5.6 DC HSM	E++ £69
Sigma 70-300mm F4-5.6 Apo Macro	E++ £99
Sigma 70-300mm F4-5.6 DG Macro	E+ / E++ £69 - £79
Sigma 135-400mm F4.5-5.6 Apo D	E+ / E++ £249 - £349
Tamron 28-300mm F3.5-6.3 XR Di	E++ £125
Tamron 70-300mm F4-5.6 AF LD	E++ £79
Tamron 90mm F2.8 SP Di Macro	E++ £259
Tokina 12-24mm F4 ATX PRO SD	E++ £299
Tokina 24-200mm F3.5-5.6 Asph	E++ £89
Tokina 35mm F2.8 Macro DX ATX	E++ / Mint- £289 - £299
Tokina 35-300mm F4.5-6.7	Unused £99

Tokina 300mm F2.8 ATX	E++ £949
Zeiss 85mm F1.4 Planar ZF	Mint- £749
Sigma 1.4x Apo EX Converter	E++ £99
TC-14EII Converter	E++ £239
TC-17 EII Converter	E++ £239
TC-20E Converter	E+ / E++ £149
TC16A Teleconverter	Unused £99
Metz 34AF-3N Flash	E++ £29
Metz 58 AF-2 Digital Nikon	E++ £189
Sigma EF430 Flash	E++ £39
Sigma EF500 DG ST Flash	E++ £59
Sigma EF500 ST DG TTL Flash	E++ £69
Sigma EF500 Super Flash	Unused £75
Sigma EM 140 DG Macroflash	E+ £149 - £169
S8-R200 Speedlight	E++ £119
S821B Ringflash	E++ £149 - £179
S822 Speedlight	E++ £35
S822S Speedlight	E+ £39
S823 Speedlight	E++ £35
S824 Speedlight	E+ £49
S825 Speedlight	E+ £49 - £59
S827 Speedlight	E+ / E++ £49 - £59
S828 Speedlight	E+ / E++ £59 - £79
S829 Speedlight	E+ £79
S850DX Speedlight	E+ / Mint- £59 - £79
S8800 Speedlight	E++ £219
S880DX Speedlight	Exc / E+ £79 - £99
S8900 Speedlight	E+ £219
S8910 Speedlight	Mint £279
SU800 Wireless Commander	E++ £189

## Nikon Manual



## Pentax 645 Series



F3HP + MD4 Motordrive	E+ / E++ £179 - £349
F3HP Body Only	E+ / E++ £149 - £219
F3 + MD4 Motordrive	E+ £159 - £199
F3 + MF14 Databack	E+ £219
F3 Body Only	E+ £129
F2A Black Body Only	Exc / E+ £199 - £249
F2A Chrome Body Only	E+ £189 - £239
F2 Photomic S Chrome Body Only	E++ £299
F2 Photomic Chrome Body Only	Exc / E+ £149 - £199
F2 Chrome Body Only	Exc / E+ £175 - £199
FMSA Black Body Only	E+ £349
FM2N Black Body Only	E+ £159
FM2N Chrome Body Only	E+ / E++ £125 - £199
FM Black Body Only	Exc £79
FM Chrome Body Only	Exc / E++ £79 - £119
FE2 Chrome Body Only	E+ £119 - £129
FE Chrome Body Only	E+ £79 - £99
FG Chrome Body Only	E+ £59
FG20 Chrome Body Only	E++ £59
F301 Body Only	E+ / E++ £29 - £39
EM Body Only	E+ / E++ £45
EL Black Body Only	E+ £79
EL2 Chrome Body Only	E+ £75
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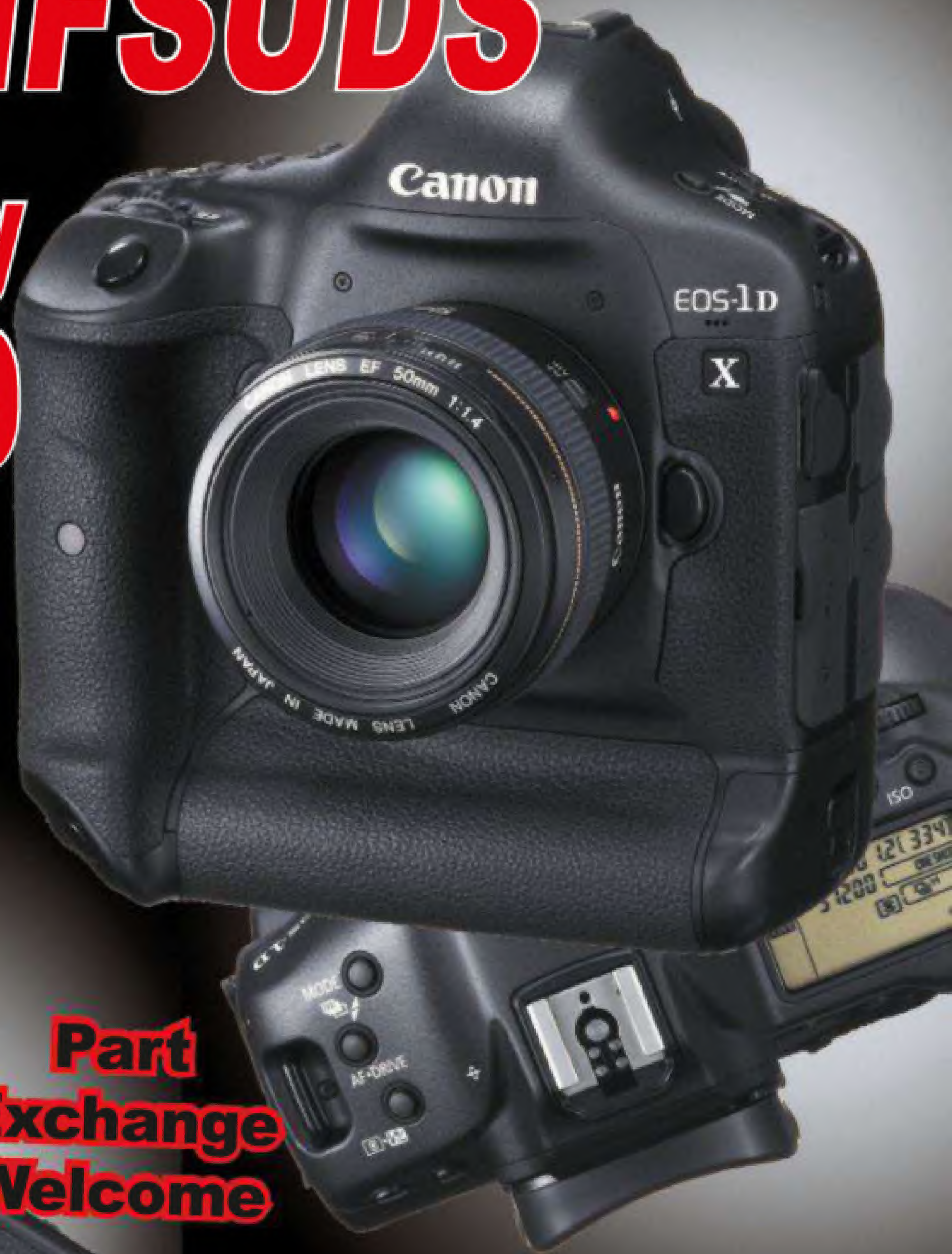
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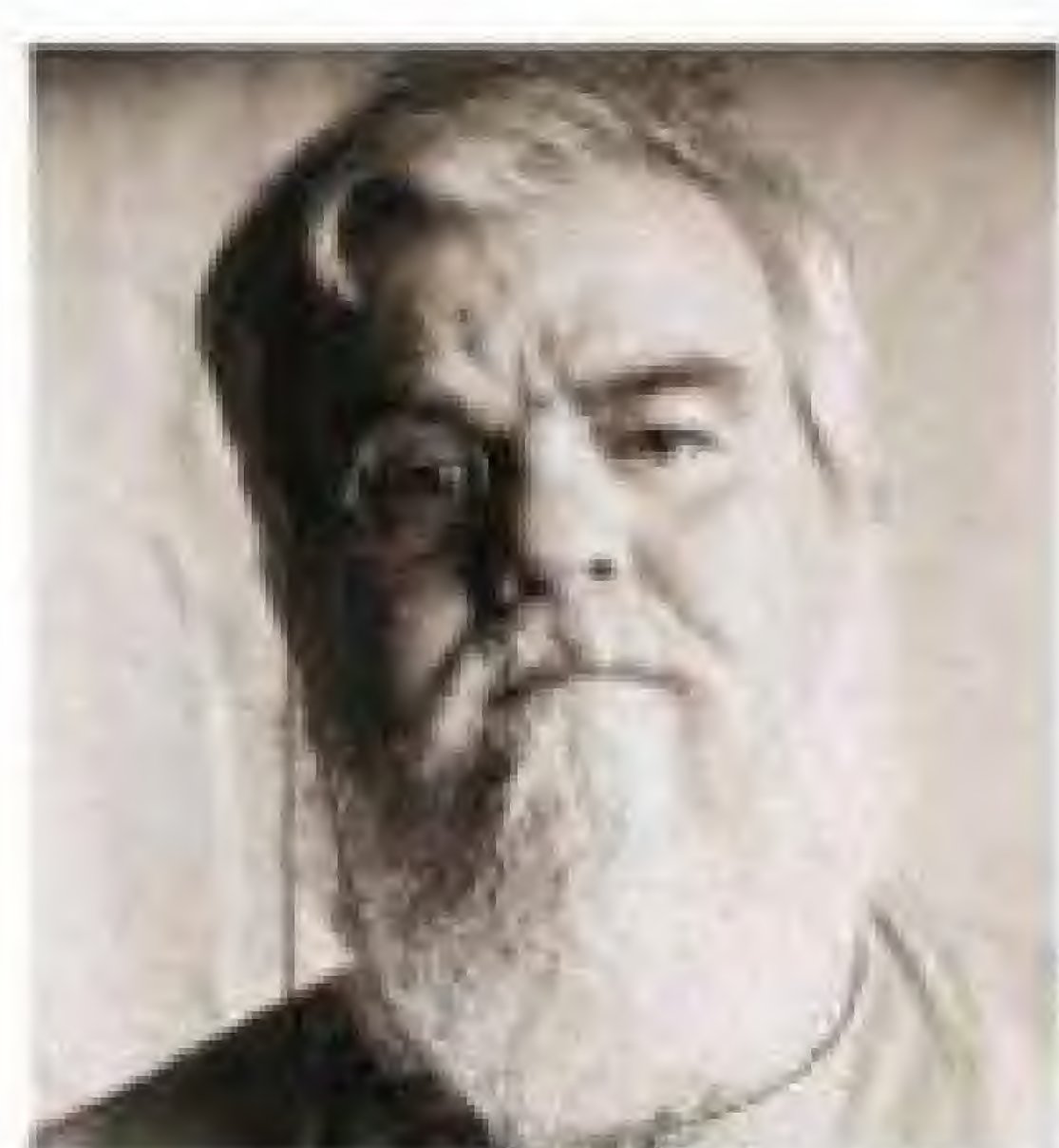
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# ROGER HICKS

Digital photographs are often used to create nostalgic film effects. But, for the life of me, why would anyone want to?

**THERE** are many reasons to use film instead of digital imaging. You may simply prefer the look of film. You may already have all the equipment you need for film, and the ongoing cost of film and processing is more bearable than the cost of re-equipping (perhaps several times) with digital cameras, computers, software and printers. Or again, you may enjoy the almost ritualistic processes of loading the film, processing it and printing it.

On top of all this, there's film nostalgia. No matter how good digital gets, film will look (or can look) different. Nowadays, people often try to get around this via a digital original that is processed in order to create effects that, when film was the only option, we regarded as defects. For example, I can't really see why anyone would want to recreate the flat, blue, grainy look of ER and EPR (Kodak Ektachrome 64), except perhaps for a particular retro advertising campaign. On the other hand, the different looks of the all but infinite variety of Polaroid films will have some resonance with people of a certain age, although I can't help wondering whether this will disappear as the memories of actual Polaroids fade and we are left only with the pseudo-replicas.

Numerous programs are currently available to do this sort of thing. Three, in particular, I find just about incomprehensible. One recreated cross-processing; the second, outdated film; the third, 'snapshot' quality, the sort of thing you'd get from a really cheap and nasty camera, preferably with a plastic lens, such as low resolution, vignetting or even fake light leaks. All are extremely popular with users of camera phones, but they are also widely used by (usually young) photographers with what I persist in regarding as real cameras.

For those who never tried it, or don't remember it, cross-processing normally involved processing slide films (E-6) as negative (C-41). You could do it the other way around, but as C-41 is quicker, cheaper and easier, and as most negative films have a heavy orange mask, slide-as-neg was more popular. Colours went all over the place, as did contrast; true blacks just about disappeared, and the overall effect was slightly vertiginous, as though you were about to faint, or pass out drunk. At first, the effect was eye-catching, and was very popular in advertising and fashion, but it rapidly palled.

The effects with outdated films are similar, but less predictable and less extreme, although you still get wobbly colours, poor blacks and odd contrast: shadows and highlights have different colour casts. Too often, the (fake) 'snapshot' effect is combined with either (fake) cross-processing or (fake) outdated film.

Many photographers of the old school see all this as mindless gimmickry. This is not entirely fair. Just about any photographic effect has its place, especially when it's new and fresh. As it grows old and tired (as, let's face it, these three effects have), it becomes harder and harder to get good pictures: the vast majority of what is churned out is rubbish. But that's just the normal result of Sturgeon's Law, that 90% of anything is rubbish.

The defence offered by devotees of these effects is that nowadays it's just too easy to get top-flight results. Automation takes care of all the concerns of the past, especially colour, focus and exposure. Imperfection and chance are novelties, and are sought for their own sake.

As soon as you start to think about this argument, you realise that it is not only nonsense, but also a searing indictment of both automation and the skills of the would-be photographers who take this path.

First, it's completely reproducible, so it's not imperfection or chance. It's a deliberate embrace of the inferior. Put brutally, it takes more or less adequate pictures, and spoils them.

Second, while automation clearly reduces gross errors, what it really does is raise the bar for mediocrity, because it will always produce more or less adequate pictures. Most of the time, it may even produce pictures that are as good as anything that could be produced by a highly skilled photographer. But anyone who knows how to use a camera will also know that there are times when automation fails, or at least gives results that are significantly less than optimum. This is equally true of white balance, focus and exposure. The faults may not be frequent, but they will always exist, and the only way to overcome them is to take control of the camera and make the settings manually.

Yet this, of course, would mean that you have to know what you are doing. Much easier, therefore, to eschew competence and embrace inferiority. **AP**

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)

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North America \$371.66; Rest of World £245.67.

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## Special thanks to The moderators of the

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lisadb, Nick Roberts, The Fat Controller

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Repro Camden Town Typesetters Ltd Telephone 0208 523 6700

Printed in the UK by Wyndeham Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Telephone 0203 148 3333

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